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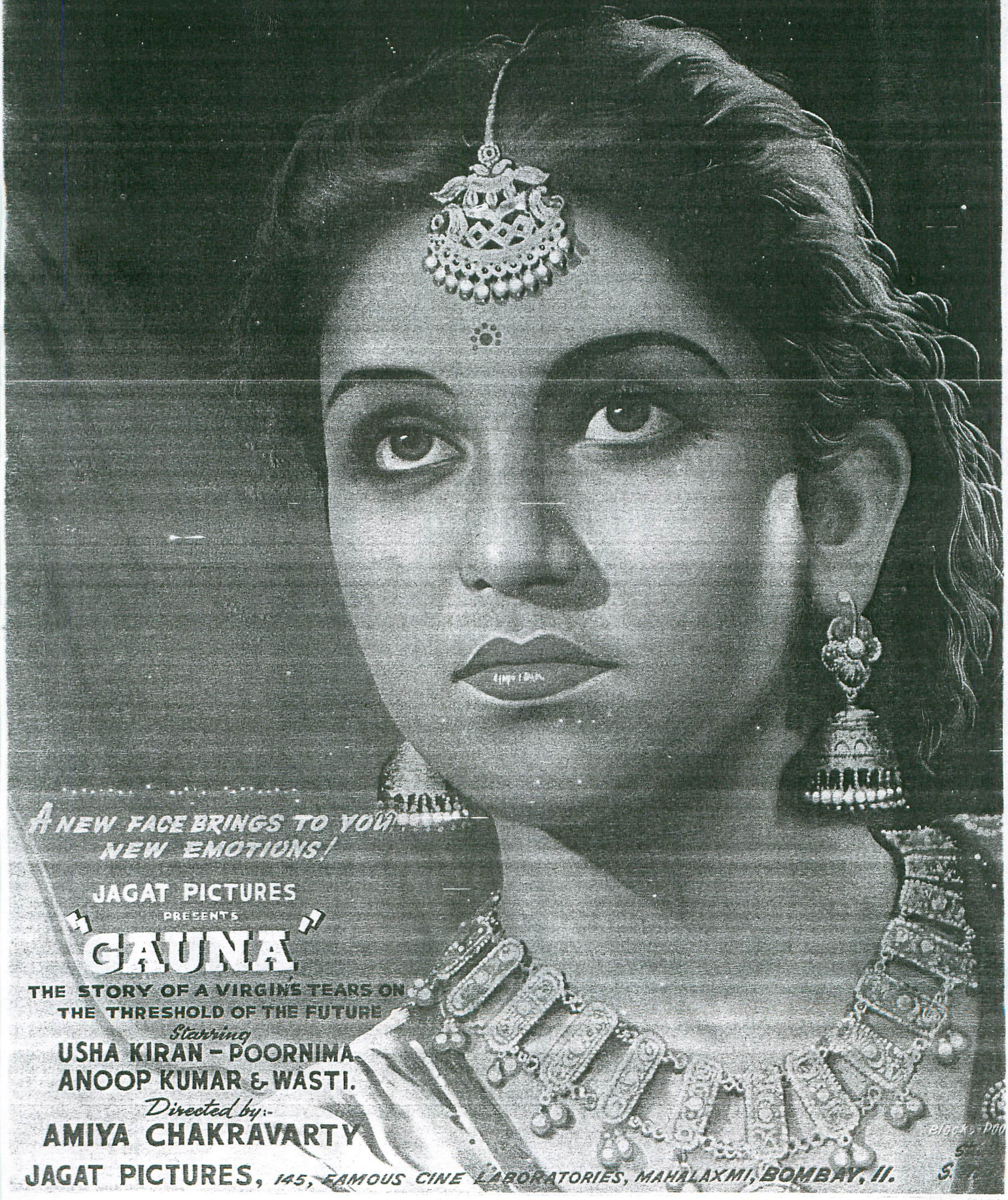

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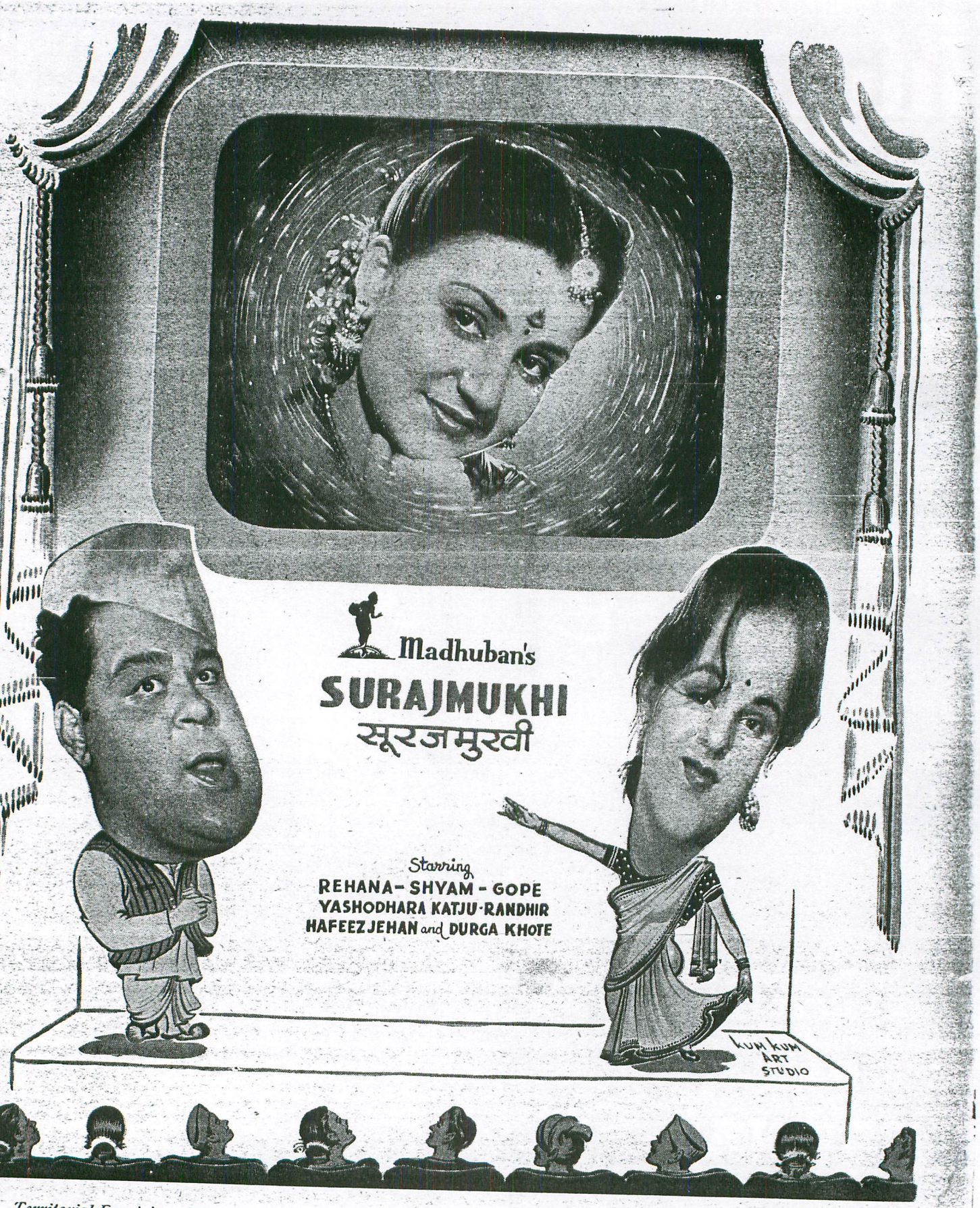

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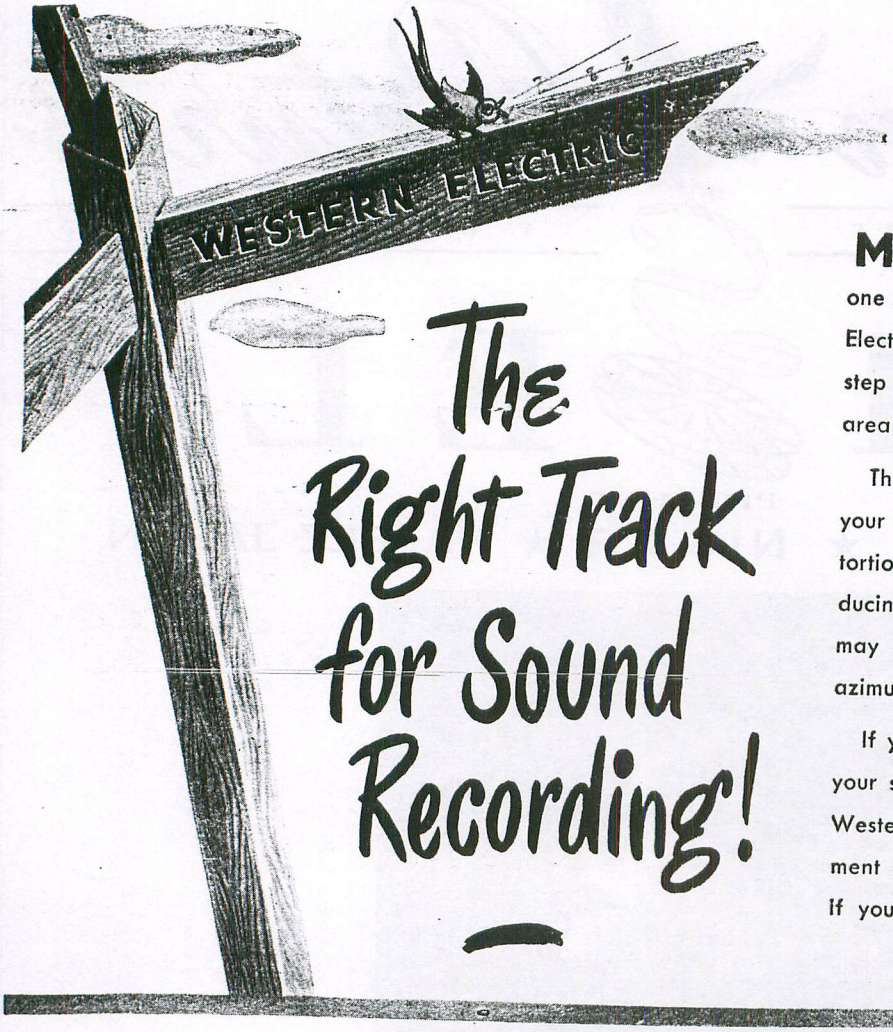

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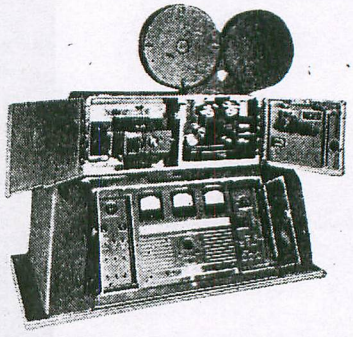

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A Warning To Don Juans !

Quite a few homes are on fire these days—homes which have little children and which were once very happy and peaceful before the devil seized the young wives and took them to the films to play the synthetic heroines of a hundred celluloid myths. The husbands agree to let them work in the films, some to purchase peace at home from their nagging companions, quite a few to give their wives a scope for artistic expression and others to collect the profits of glamour. None of them, however, realize that when a woman crosses her marital threshold and joins the films she steps into a world utterly strange to her cloistered traditions and becomes an easy victim to the temptations around her.

Nor do they realize that the very emotions which a woman is expected to portray vividly in romantic situations on the screen in the intimate company of strange men often bore a hole in her own heart and she soon learns to detest the conventional affection of her husband and hankers after the passionate outbursts of her screen lover. Sensitive women, who have so often to portray sensual and romantic scenes of intimacy on the screen, soon pile up a thousand emotional frustrations secretly in their mind and almost unconsciously learn to dislike their married life and all its traditional associations and restrictions in the arms of their devil-may-care screen lovers.

After an interval of hypocrisy and hide-and-seek, during which period the woman seeks illicit satisfaction from her glamour boy, the crisis in the family is reached one day when scandal wakes up the husband to the reality of life around him and he suddenly rushes to reclaim what he has long since lost. His home is already in ruins, crushed under the little illicit love-nest which his wife has built taking a strange bird in her bed.

An industry which so often propagates the virtues of a harmonious married life and a peaceful home on the screen, thus, strangely enough, directly contributes to the ruin of many homes through the misguided adventures of its artistes and other personnel and in doing so proves conclusively that film work in our country still lacks ideals and character which are the basic essentials of all art.

And the tragedy of such illicit sex-companionship between a married woman and her screen hero becomes more complex and poignant when the woman happens to be a Hindu and the lover happens to be a Muslim.

It is sad but true that most of the illicit affairs which have set fire to homes so far have been due to the aggressive passions of the Muslim boys working in the films. These boys, who usually come from uneducated and uncultured walks of life, entertain no respect for the sanctity of a married woman's person or home and their passionate pursuit of the woman almost unfailingly kindles a new spark of desire in her which makes her detest her home and her husband. The directors and the producers, who can if they wish nip such an illicit affair in the bud, strangely enough promote it in their own interest and in doing so lend to the industry a notoriety which has already made film folks the lepers of society.

If the present state of affairs continues a little longer and more homes keep disappearing into smoke, the Indian film industry will not only lose all sympathy of the people but will also run short of talent. For, no decent man will ever send his wife or daughter to an industry which ruins homes and wrecks lives to collect the profits of glamour.

Let us dispassionately look at this Hindu-Muslim illicit sex relationship from different angles.

Section 497 of the Indian Penal Code prescribes a penalty of five years for the offence of adultery with a married woman. We have already written about this last month and warned the boys of the risk they run when they take a married woman to the Juhu beach.

Since then we have had an opportunity to discuss this problem with quite a few Don Juans of the film industry. Most of these boys are Muslims and they are labouring under an impression that if their Hindu sweethearts embrace Islam the Hindu marriage can be dissolved and an Islamic marriage can be contracted between them.

This is utterly wrong in law. "A Hindu married woman who having a Hindu husband living marries a Mahomedan or a Christian even after becoming a Mahomedan or a Christian, as the case may be, commits bigamy. Under Hindu Law, the apostasy of one of the spouses does not dissolve the marriage. The Nagpur High Court has also held that the conversion of a Hindu wife to Mahomedanism does not ipso facto dissolve her marriage with her husband; she cannot, during his lifetime, enter into a valid contract of marriage with another person. Hence a person having sexual intercourse

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with a Hindu wife converted to Islam, knowing that she was a married woman, commits adultery whether it was with or without her consent." ("Law of Crimes" by Ratanlal & Dhirajlal, 17th Edition pp 1211).

From the above quotation it is obvious that there is no ambiguity in law. Our Muslim hero cannot convert his married Hindu heroine to Islam and then marry her. If he does so, the second marriage becomes invalid in law because the first marriage of the Hindu woman does not dissolve and the Muslim boy moreover becomes liable to a jail sentence upto five years for adultery under section 497 of the Indian Penal Code, apart from the woman being guilty of bigamy.

Very often the Hindu married woman, in the heat of her illicit passion, expects her Hindu husband to give her a divorce. Here again there is a big hurdle to jump. Only in the province of Bombay, and in no other province of India, can divorce be obtained under the Bombay Hindu Divorce Act of 1947. Under this act a husband or a wife can sue for divorce on the following six grounds:

1. That the defendant was impotent at the time of the marriage and continues to be so at the time of the institution of the suit.

2. That the defendant has been a lunatic for a period of not less than seven years before the institution of the suit or is an idiot.

3. That the defendant has been suffering from leprosy not contracted from the plaintiff for a period of not less than seven years before the institution of a suit.

4. That the defendant has deserted the plaintiff for a continuous period of four years.

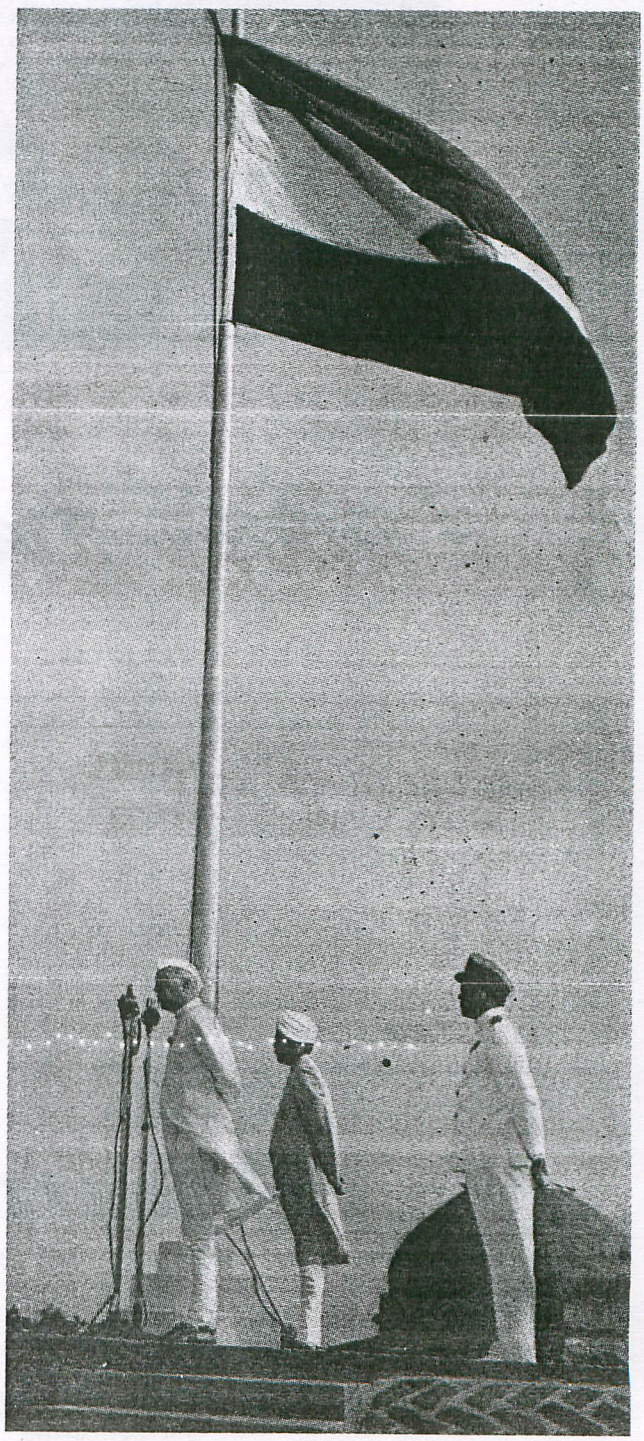
5. That the defendant has not been heard of as being alive for the space of seven years by those persons who would have naturally heard of it had the defendant been alive.

6. That the defendant, if a husband, has any other woman as a concubine, and if a wife, is a concubine of any other man or leads the life of a prostitute.

As is obvious from the above, a divorce can be obtained only on grounds of the woman being a concubine (living together with the man as his mistress) or leading the life of a prostitute (a woman who sells her body for sexual intercourse). It is doubtful whether a film star, who commits occasional acts of adultery with another man, while living with her husband, merely for sexual pleasure and not for any monetary gain, will fall within the definition of the words "concubine" and "prostitute", and can be made a defendant in a divorce suit under the Bombay Hindu Divorce Act of 1947. As the mere act of adultery is not mentioned as a ground for divorce in the present law, it is doubtful whether the husband of a film star, even if he so wishes, can at all obtain a divorce in a court of law unless his wife chooses to elope with her paramour and live with him as his concubine for sometime prior to the institution of the divorce suit.

Things are not therefore as easy as some of our boys and girls imagine and it is high time that our Hindu married women and their Muslim Don Juans understand some of the laws of our land before they set fire to their hearts and homes.

Apart from the legal aspects of these Hindu-Muslim



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romances, there are many other aspects, such as: the moral, the religious, the cultural, the social, the political etc., which must also be considered by people who rush headlong into such illicit love affairs.

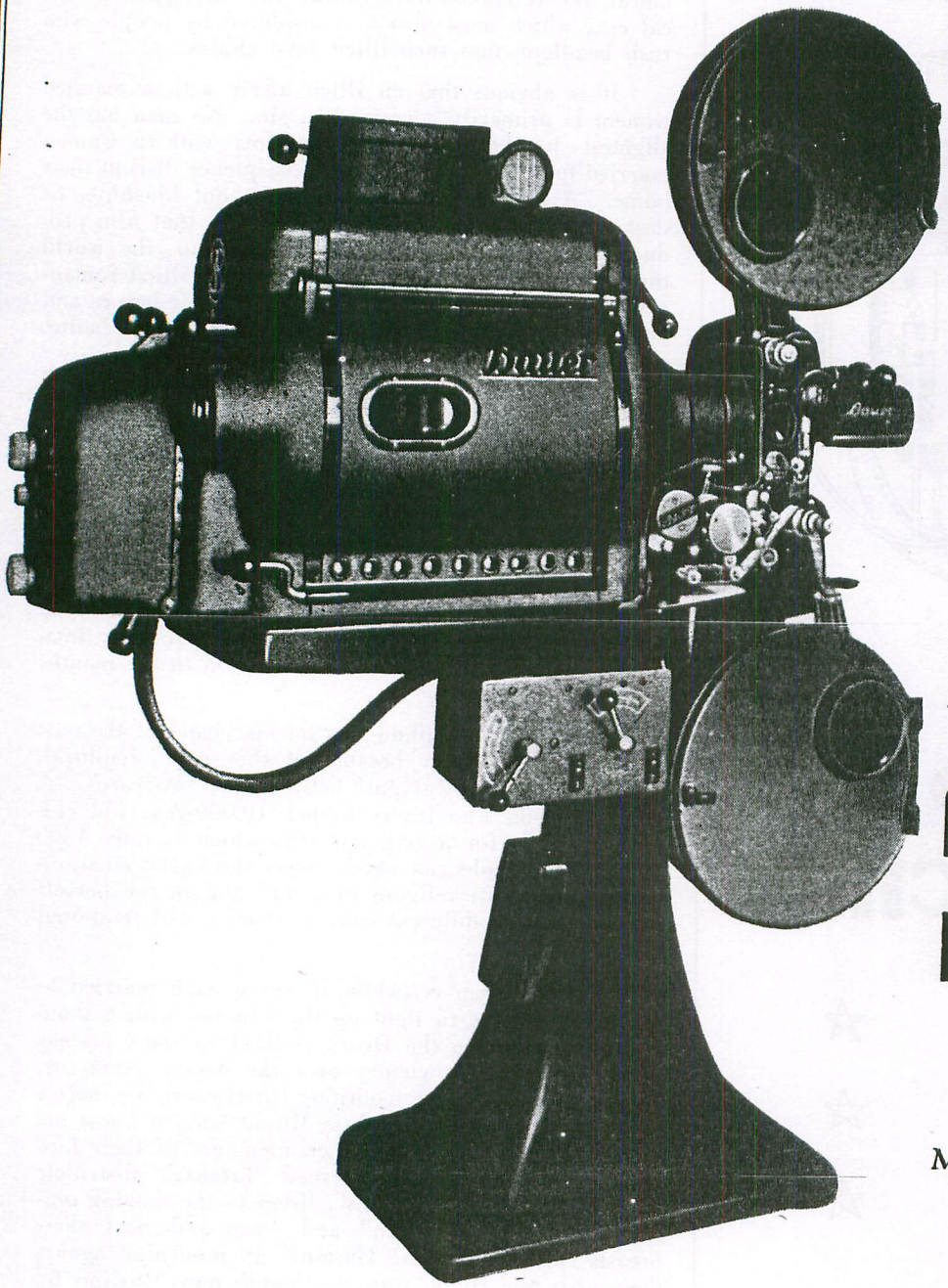
It is obvious that an illicit affair with a married woman is primarily conceived in sin. No man has the slightest justification to fall in love with a woman married to another man and in consequence disrupt their home. A man who does so can, without blushing, be described as a bastard. And it is a pity that film producers, who claim to preach morals to the world through their productions, connive at such illicit romances in their own studios merely to keep their heroes and heroines in a happy mood for their work in the picture.

A Hindu-Muslim alliance, a misalliance to be accurate, is a dangerous social experiment for both the man and the woman. Whatever the prophets of peace may say about the virtues of such alliances to achieve their political ends, we firmly believe that the religious, cultural, social and political gulf between the two races is so wide that it can never be bridged by a little bed of wedlock and least of all by a bed snatched from the home of another. These illicit and stolen romances, moreover, help to widen the gulf and far from bringing the two races together, as some prophets of unity imagine, leave a bitter taste of racial poison in the mouths of all.

Almost all the Hindu-Muslim marriages of the past have failed miserably because of the social, cultural, religious and political gulf between the two races. A Hindu woman who trades in her 10.000-year old cultural heritage for a religious cult which is only 1300 and odd years old can never forget the hallowed traditions of her own religion in a day and merge herself into an entirely different cult, so strange and irrational to her mind.

We have seen erstwhile Hindu women married to Muslims, wanting to light up their homes with a thousand lamps during the Divali festival in sheer ecstasy over Lord Vishnu's victory over the demon Narkasur, compelled to observe a mourning for Husain, the martyr of Karbala, about whom these Hindu women know nothing nor feel anything. When members of their husbands' Muslim household read 'fatehas', distribute sherbet, follow the "taziyahs", listen to the moving oration of the "hadiskhwan" and weep and beat their breasts calling "Husain! Husain!" in mourning agony, these erstwhile Hindu women—though now Muslims by conversion—get confused and remain completely unmoved by the sad spectacle before their eyes. They can neither sigh for the martyred warrior of Islam nor sing over the victory of the Hindu god. And though the 10,000-year old song of Hinduism dances on their lips to the rhythm of the flickers of a million lamps in their surrounding Hindu homes, they are yet compelled to swallow those happy words with the sherbet distributed during the mourning for the Muslim martyr of Karbala.

We have seen these erstwhile Hindu women married to Muslims recoil in disgust at the sight of the cow slaughter on the Baqr Id day and remember with tears in their eyes their mothers' definition of the cow as the "Gomata", to be worshipped and protected by all Hin-



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Geeta Bali in one of her gay moods in "Jaltarang", a social story produced by Kuldeep Pictures and directed by Ravindra Dave.

dus. And we have seen them screaming at the Sunnat ceremony among the Muslims when children of their love were held firmly by others and crudely circumcised by barbers.

We have seen these women blowing their lungs out against the partition of the country and shedding scorching tears of repentance when ultimately they were torn away from their past and taken to Pakistan by their husbands.

There are a thousand such unavoidable conflicts between the Hindus and the Muslims and they are so sharp, bitter and persistent that they ultimately grow thorns even in the wedded bed of romance.

We do not think that any Hindu-Muslim marriage can ever be happy. It is unfair to both, the Hindu woman and the Muslim man, as neither can ever be spiritually in tune with the other though sleeping on the same bed through years.

A marriage is something more than a mere physical mating between two persons. It is a cultural, spiritual and religious bond between the man and his wife and to maintain it through a life-time of struggle it must be in harmony with the heritage and traditions of both. The Hindus and the Muslims have entirely different heritage and traditions and harmony between them is a dream of fools.

And here let us echo the significant words of no less a person than the late Qaid-e-Azam Jinnah, the founder of Pakistan, when he described the Muslims of India in the following words: "We are different in everything, we differ in our religion, our civilization and culture, our history, our language, our architecture, our music, jurisprudence and laws, our food, our society, our dress—in every way we are different."

If two such races could not come together in the political ballot box, can they ever find peace and happiness in their beds of romance?

It is a suicide for a Hindu woman to fall in love with a Muslim boy and it is a social and racial crime for a Muslim boy to seduce a married Hindu woman.

And it is an anti-social act for film producers to connive at such Hindu-Muslim affairs in their studios, affairs that shake the very foundations of society and turn the Hindu homes into ruins. The Indian Motion Picture Producers' Association would do well to ponder over this grave social problem and issue a directive to its members to put down such affairs quickly and sternly so that the film industry may not lose what little reputation it has still got.

And let those Muslim boys who chase Hindu girls behave correctly in our secular country so that no one points a finger at them and says that seducing Hindu girls is a part of their plan for Islamic proselytism. Quite a few aggrieved husbands are already saying this, though the illicit love affairs so far have had nothing to do with the religious proselytism of Islam.

The sunshine of this country will remain secular only as long as people don't start snatching other people's women out of their legitimate beds. Let us not have another reign of Aurangzeb, that Moghul fanatic, lest Guruji Golwalkar begins to fancy himself as another Shivaji.

Is Maulana Azad, our Education Minister, feeling Rajaji's heart on the Id day? If he lifts those black goggles, he may perhaps see more.

Bai Kesarbai Kerkar

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FILM LOSS IN PAKISTAN

Pakistan is once again on the war-path and it is evident that the Pakistanis are itching for inter-dominion trouble. All the patience and goodwill we show towards our neighbours seems to be wasted on a people who have obviously adopted brigandage as their state trade the way they have been seizing all Hindu property in Pakistan under one flimsy excuse or another.

Even the nightmares of some over-fed Pakistani officials are reported to have become good reasons to seize and seal up Hindu properties.

We are informed that one Anwar, son of the late Sir Ghulam Hussein Hidayatullah, drank and ate too well at the Karachi Club one evening and went to bed with some distress in the stomach. And Anwar had a dream that night that the Hindu owners of the Pak Cinema and the Capitol Cinema in Hyderabad had planned to run away to India with a fortune earned in Pakistan. At three in the morning, they say, Anwar rushed to his friend, the Custodian of the Evacuee Property and caused orders to be issued to seize the two cinemas.

We do not know how far this story is true—as circulated in the Karachi Club by Anwar himself—or whether the late Sir Ghulam Hussein Hidayatullah has at all a son named Anwar, but a newspaper report confirms the story of the seizure of two cinemas in Hyderabad called: Pak Cinema and Capitol Cinema.

Even forgetting Anwar's dream, the loss of the two cinemas by their Hindu owners seems to be a truthful incident.

What are we, as a nation, doing about all this? With the culture, patience and gentleness characteristic of our people and traditions, we are still asking Pakistan for a good-neighbourly explanation for these outrages. In the meantime Pakistan is seizing other properties, trades, shops, industries and holdings belonging to the Hindus on one pretext or other. Praying for fairness and good sense is wasting time with Pakistan. We must retaliate in self-defense without being vindictive. Those Hindus who have been robbed and stripped of their belongings and hounded out of Pakistan must be compensated in India.

We haven't much of evacuee property in our country as those Muslims who migrated from India in millions were already too poor to possess anything, while some of those who own property in India and are still in India, not out of loyalty to our country, have transferred a lot of their assets to Pakistan in one form or other. As against this, almost every Hindu that was either killed in Pakistan or chased out, left behind something substantial for the Pakistani Muslim to enjoy.

And yet we have a number of semi-evacuees—Muslims who live in India apparently as Indian nationals but have their hearts in Pakistan. These people have been gradually transferring their assets to Pakistan and quietly building up their reserves in Karachi, Lahore and other towns in Pakistan. Many of them have purchased Hindu evacuee property at ridiculously low prices and own their own bungalows in cities like Karachi and Lahore—bungalows which were sold out dirt cheap or allotted by the Custodian of Evacuee Property.

Let us take a short review of the film trade and see how it has suffered in Pakistan since that fateful day, 15th August 1947.

In Lahore Dalsukh Pancholi owned two film studios with 4 floors equipped up to date and a modern laboratory worth 16 lakhs of rupees. He had, moreover, lease rights worth 4 lakhs of rupees for two cinemas in Lahore, *the Palace* and *the Prabhat*.

One more tree is being planted to die. The mortality among the trees is as high as that among the people of the country. What happened to the trees planted last year, no one knows and yet new seed is being thrown on the rocks of hope. Let us pray that at least this one, planted by Pandit Nehru lives long enough to brag about its aristocratic beginning.

Dalsukh Pancholi declared himself as a national of Pakistan and tried to trade in the country. But his life was threatened with the result that he had to run for it and to save his studios from being burnt down he had ultimately to sell property worth 20 lakhs for Rs. 2,75,000|-. What a ridiculous price? The man who bought Dalsukh's property is one Ferozuddin of 78 Colootola Street, Calcutta. This man owns a new air-conditioned cinema in Calcutta called the *Society Cinema*. He also owns the Coronation Hotel in Delhi in which he has only recently taken Ramlal, a Hindu, as a partner but is still reported to be getting Rs. 7000|- per month merely as rent for the hotel. Ferozuddin has a big hosiery business in India and owns other extensive property in Delhi and Calcutta. He flies to Pakistan on permits regularly and runs his business there through nominees.

Despite this sale to Ferozuddin, the two cinemas were allotted to others by the Pakistan government. *The Palace Cinema* was allotted to one Mahomed Saeed Saigal, a Calcutta businessman owning a rubber factory in Calcutta.

The Prabhat Cinema, Lahore, was allotted to Nawab Asghar Ali, nephew of Nawab Liyaqat Ali, the Prime Minister of Pakistan, in September 1947. This man is from the Rohtak District in India and has also been allotted another cinema in Rawalpindi.

The apparent dispute between Ferozuddin and these two assignees of the cinemas, provides an excuse for Ferozuddin to hop between India and Pakistan and taking advantage of these visits he is reported to have produced his own picture previously called "Bhool Bhuliyan" at the old Pancholi Studios. Ferozuddin who trades under the name of Jeevanbux Janmahomed in Calcutta is a very happy man these days.

But Dalsukh Pancholi's misfortune does not end with this. He has lost negatives and positive prints of eleven pictures; "Khazanchi", "Khandaan", "Poonji" etc., worth over five lakhs of rupees.

Dalsukh has also lost two residential houses on Abbott Road, Lahore, worth another 4 lakhs. So Dalsukh has lost assets worth 29 lakhs and since the partition has been staying in hotels and boarding houses with his wife and two children.

One of Dalsukh Pancholi's houses has been allotted to one Ali Akbar, who still owns "*Memorial Talkies*" in Ferozepur Cantonment. Ali Akbar has other extensive property in the Ferozepur District in the Indian Union.

This man, Ali Akbar, has also been allotted the *Plaza Cinema* worth 10 lakhs of rupees, which once belonged to Sir Moti Sagar.

While Sir Moti Sagar's palatial bungalow, worth 6 lakhs, has been allotted to W. Z. Ahmed and his wife, Neena, the erstwhile proprietors of Shalimar Pictures, Poona—people who left behind in India debts worth over 40 lakhs of rupees.

The Regal Cinema, Lahore, worth seven lakhs and belonging to Pandit Kishen Bal, was also allotted to W. Z. Ahmed and Masud Parvez, once an actor in Shalimar Pictures, drawing Rs. 250|- per month.

This man, Masud Parvez, has now become so rich on Hindu property, that he has started his own pro-

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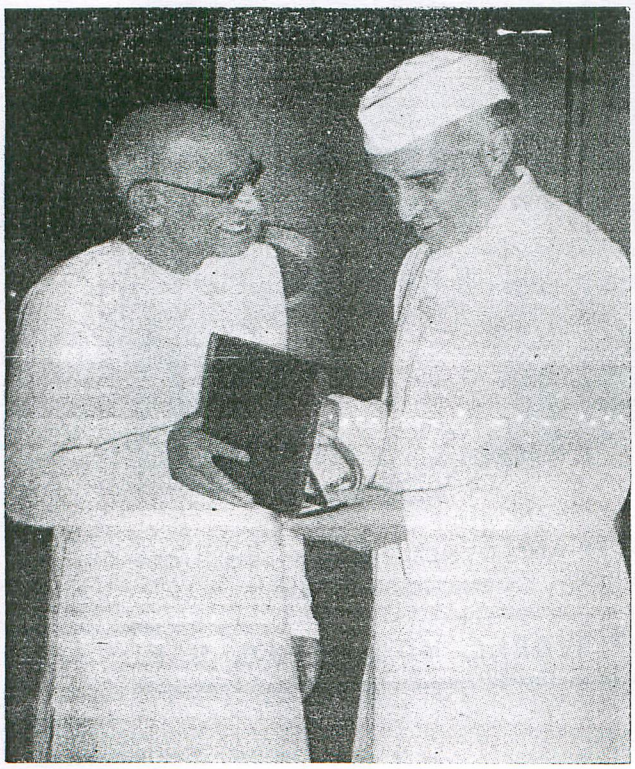
duction company called "Parvez Productions" and has already produced a picture named, "Beli".

Dalsukh Pancholi's other house has been allotted to another Muslim evacuee from India. When Dalsukh and his wife tried to recover the silver idols of their family gods from one of these evacuees, not only were the gods missing but the entire silverware of this once-prosperous Hindu family had vanished.

Dalsukh Pancholi was not alone in his misfortunes. He had good company. His manager, Chhaganlal G. Desai, after working for 20 long years, had built a house on Beadon Road, Lahore, worth Rs. 50,000|-. This house is reported to have been allotted to a Muslim goonda.

R. K. Sharma, (May his soul rest in peace!) manager of Dalsukh's Empire Talkie Distributors, had also built a brand new house worth Rs. 50,000|- on McLeod Road, Lahore. He was arrested and kept in detention for 10 days. He was released on 27th August 1947 with seven others and asked to go wherever he liked. But as all of them got out of the court room into the court-yard of the District Court, all the eight were murdered in cold blood. They were dispatched to heaven straight and Sharma's new house was allotted to a Muslim evacuee from India.

Nandlal Oberoi, brother of Bodhraj Oberoi, the ex-editor of the "Cinema", Lahore, is another sufferer. Nandlal owned the *Capitol Cinema*, Lahore, worth 4 lakhs. This cinema was allotted to one Sadullah, owner and landlord of *Navlakha Talkies*, Ludhiana, in the Indian Union.



A goodwill gift to the foreign diplomats on the second anniversary of our independence! Pandit Nehru seems to say: "How could you do it so cheap?" "Oh, trust me," said Rajaji, probably. Anyway the diplomats don't deserve more. A smile would have been enough.

Nandlal owned another cinema, the *Crown* at Bhati Gate, Lahore, worth about 3 lakhs. This cinema was allotted to a Muslim evacuee from India.

In addition to this Nandlal owned a film studio worth 2½ lakhs, the new machinery and equipment of which the Pakistan government carted to their own godowns. Nandlal has also lost houses and other property worth 5 lakhs of rupees. That brings Nandlal Oberoi's loss to 14½ lakhs, an earning of a life-time's labour.

The four Kumar Brothers of Nila Gumbaz, Lahore, were multi-millionaires and owned several gramophone and radio shops, a cinema and a lot of other property. Their newly built cinema, the *Odeon*, worth 10 lakhs of rupees was allotted to one K. H. Kazi, proprietor of India Film Bureau in Delhi and Bombay, who, till very recently, lived on Peddar Road, Bombay. Kazi, who was thus directly benefited, owns shares worth 5 lakhs of rupees in the Western India Theatres Ltd., of Bombay, unless someone has already helped Kazi to protect this investment in some round about manner.

Kumar Brothers had four bungalows, one for each brother. All these have been allotted to Muslim evacuees. The four Kumar Brothers are now in Amritsar —paupers of patriotism.

Roshanlal Sahani owned 15 cinemas, worth over 40 lakhs, in the West Punjab and N.W.F. Province. All have been lost and allotted to Muslim evacuees. In addition to this loss, the Sahani family has lost a printing press and other property worth 25 lakhs of rupees.

Perhaps the most influential evacuee is one Id Mahomed, proprietor of *Malwa Picture Palace, Patiala.* This man is really a smart guy. He is evidently running the show in both the dominions simultaneously with the help of stooges.

Id Mahomed has been allotted the *Ratan Cinema* on McLeod Road, Lahore, newly built and worth 7 lakhs, belonging to Santram Mehra and Pannalal Monga. His *Malwa Picture Palace* in Patiala, he still runs in partnership with one Charan Das, a Marwari, who has in turn a share in *Ratan Cinema*, Lahore.

This Id Mahomed has been allotted one more cinema, the Novelty, in Rawalpindi and one more in Multan. The latter cinema he is reported to be running once again in partnership with Charan Das, the Marwari.

Not satisfied with all this fortune founded on the misfortune of others, Id Mahomed struck a bargain with Jagannath Dhand and took over his film distribution concern called, Friends Film Service, at Lahore and Karachi. While Id Mahomed runs the show in Pakistan, Jagannath Dhand is reported to be running the Friends Film Service, at Jullundur, in partnership with Id Mahomed.

Santram Mehra and Pannalal Monga who belong to the firm, Bulaqui Mal & Sons, also lost another cinema in Lahore, the *Novelty*, worth about 5 lakhs and allotted to a Muslim evacuee. These people, who were prominent bankers in Lahore, must have lost property worth over 50 lakhs, all allotted to different Muslim evacuees. And yet, strange as it may seem, Ramsaran

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MODI SOAP WORKS, MODINAGAR, U. P.

Mehra, one of the brothers, is now a partner in Kardar Films Ltd., a distribution concern of A. R. Kardar in Bombay. There is evidently no patriotism in trade.

The Sitara Films Ltd., a Hindu concern, owned the *Ritz Cinema*, on McLeod Road, Lahore. It is worth 6½ lakhs of rupees and has been allotted to Shaukat Hussein Rizvi of Nur Jehan fame and Sibtain Fazli, brother of S. F. Hasnain who is producing pictures in India and has apparently nothing to do with his younger brother in Pakistan.

Strangely enough after the partition all rich Muslims in India lost complete love and interest in their younger brothers, sons, nephews, sons-in-law and brothers-in-law. These younger folks seem to have broken off from their families completely and become such damn rebels that all the money they earn in Pakistan, they keep in Pakistan, keeping their elders in India sucking their thumbs and cursing loudly in front of the Hindus. We completely sympathize with the rich Muslims of India.

Reverting to Shaukat Hussein Rizvi of Nur Jehan fame, we forgot to tell you that the two film studios on Multan Road, Lahore, belonging to Roop K. Shorey and worth over 17 lakhs, have been allotted to Shaukat Hussein Rizvi and his wife Nur Jehan and they have already produced their maiden picture in these studios.

Poor Roop Shorey, who is a homeless refugee in Dadar, Bombay, had his house in Model Town, Lahore, worth 1½ lakhs, allotted to a Muslim evacuee while—

While Shaukat Hussein Rizvi and Nur Jehan continue to own a house in Mahim Bazar Road, Mahim, Bombay and office premises on the corner of Harvey Road and Hughes Road, previously occupied by Shaukat Art Productions; continue to get royalty on the sale of gramophone records from the H. M. V. and the Columbia Graphophone Company and still manage to get from Manoranjan Pictures, Delhi, a cash income on their picture, "Jugnu".

Can any other state in the world be more secular and generous?

The Leela Mandir Studios on Ferozepur Road, Lahore belonging to Hari Mitter Khosla, worth about 4 lakhs, have been allotted to a Muslim evacuee who is reported to be a male keep of the female Ragini, a film star.

Lalbhai Desai, a film distributor, owned a bungalow on Jail Road, Lahore, worth about 4½ lakhs. This house has been allotted to Justice Kayani of the Lahore High Court and the justice-loving judge refused even to part with the carpets when Lalbhai called for them.

The story in Karachi is not different. Ashamed of being left behind by the Punjabi Pakistanis in their passion and affection for Hindu possessions, the Pakistanis of Sind have already made up a lot of lost ground during the last two months—quite a few with the help of their in-laws in Bombay.

One morning in August 1947, Hussein son of Abu Bakar Beg Mahomed, a multi-millionaire of Bombay, suddenly discovered that he had stayed too long with

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(S. L. RATHI)
Managing Partner,
Palm Pictures, Amraoti.

Amraoti,
***D/-9th Aug.* '49.**

Our Commander-in-Chief, General Cariappa was decorated with the Legion of Merit by the U. S. A. But why? No one knows.

his father, having spent 40 years with him, and though his father was considerably grief-stricken and pleaded on his knees, Hussein flew off to Karachi and "without a pie in his pocket", secured two cinemas in Karachi, the *Nishat* and the *Prabhat*—both Hindu properties. And again without any money in his pocket or any help from his rich father, who was now very angry as even—Hiralal—his Hindu manager, will testify, Hussein acquired property worth over 30 lakhs in Karachi alone. Though old Abu Bakar admires his son's genius which blossomed so suddenly in Pakistan, as every loving father would, he is still very angry that India the land of his birth did not benefit by Hussein's latent talent. Hiralal says that Abu Bakar Beg Mahomed considers Hussein to be dead and that thought makes it easier for the old man to run his Imperial Cinema in Bombay smoothly and collect rent from his various buildings and mortgages in Bombay. We sympathize with Seth Abu Bakar Beg Mahomed.

Another grief-stricken father and father-in-law in Bombay is Khan Bahadur Ardeshir M. Irani, proprietor of the Jyoti Studios, the Majestic and the Alexandra cinemas in Bombay. Khan Bahadur Ardeshir Irani deserves double sympathy because in a single day after the partition he lost both his son Shapoor and his son-in-law, Behram. What is worse is that Behram has left behind his wife at her father's place, and the Khan Bahadur has to look after the daughter and her child while Behram is busy buying evacuee properties all over Pakistan. Little Shapoor, of course, runs two cinemas in Karachi, the Plaza and the Majestic (old "Ranjit")—both belonging to Hindus once. The story of their acquisition is a little business tale between the Khan Bahadur and his partner, Abdulally Eusufally.

We even believe Khan Bahadur's story that Behram has deserted his daughter and we sympathize with the old Khan Bahadur all the more. A man losing his only son and his only son-in-law has lost more than he can bear but the Khan Bahadur is too polite to thrust his grief on others and he always gives everyone a broad smile of success in which little Abdulally also claims partnership.

The *Imperial Cinema* in Karachi is allotted to another missing nephew, Yaqub Sadat, nephew of Ebrahim (Babuseth) Mamoojee, proprietor of the Calcutta Film Exchange of Bombay, Calcutta, Madras and of course Karachi. Mamoojee is a big landlord of Kathor in Surat District and owns a building in Amratolla, Calcutta. And Mamoojee is reported to be in partnership with K. H. Kazi of Pakistan in certain pictures produced by the New Theatres. But then because nephew Cassum gets a frequent chance to hop between Karachi and Bombay to meet his brother Yaqub, Babuseth does not actually have to mourn his loss like the old Khan Bahadur.

This is only a small chapter of the saga of Hindu misfortunes in Pakistan. There were over 262 cinemas in West Punjab, N.W.F. Province and Sind before the partition. With the exception of a paltry 12, all the cinemas once belonged to the Hindus. A cinema costs a lot of money in land, site, its luxurious structure, furniture and talkie equipment. Calculating at an average of 5 lakhs per cinema, the Punjab Hindus have lost over 12 crores of rupees in cinemas alone—12 crores which have made lucky Ahmeds and Mahomeds of India aristocrats of Pakistan.

However, this matter must not be viewed from a political or a communal angle. Doing so will prejudice the real issue. It is human to take advantage of the misfortunes of others and the Hindus probably would have done the same had the story been otherwise. This matter must be considered purely from the economic point of view and without any anger or rancour.

Some of the Muslims who are enjoying the secular sunshine of this country and taking advantage of the generosity of our idealistic government are carrying on trade simultaneously in the two dominions should be persuaded to compensate some of those unfortunates who have lost their all.

There are others like Ghulam Haider, the music director, Al Nasir, his wife Veena, Munawar Sultana, Suraiya, Masood, the hero of "Grihasti", who belong to Lahore but earn their living in India and send the profits to Pakistan.

Al Nasir and Veena are in this country on long permits. Ghulam Haider hops over to India on a two-month permit, earns over fifty thousand rupees in music direction and hops back with the money. He has already six houses in Lahore. By next year he will possess a square dozen, all paid for with Indian money.

Suraiya comes from Lahore and is reported to be having property in Hira Mandi and Mohini Road, Lahore, in the name of her granny's brother and cash deposits in Pakistan. She has also three expensive buildings in Bombay. Suraiya is a top-earner with an income of over 6 lakhs per year. Munawar Sultana is another one from Lahore with house and property there.

Her annual income in India should be in the region of four lakhs of rupees. Where does all this money go? Someone must answer this question if we are to be fair to our people and country.

Our new Evacuee Ordinance must include some of these "semi-evacuees" who have their feet in India but their heart and fortunes in Pakistan in the hands of their nephews, brothers and in-laws.

When Nawab Liyaqat recently said that the Muslims of India did not celebrate the last Id only six Muslims from four crores protested, the rest went into a delayed mourning. The Muslims of India are still taking their moods from the leaders of Pakistan and that is not correct in a secular state where all races are treated alike.

In our film field we are anxious to help our government with as much information as we can get on this problem of evacuee property so that governmental measures for specific relief of Hindu evacuees can be expedited.

We, therefore, appeal to our readers to send us reliable information of evacuee misappropriations in Pakistan and holdings of semi-evacuees in India, so that the same can be forwarded to the government.

This information should be marked "Evacuee Information" on the envelopes and addressed to Mr. Baburao Patel, "Azad", Oomer Park, Warden Road, Bombay. All such communications will be treated in strict confidence.

PROSTITUTES AS HEROINES?

Film producers often do such stupid things that even a donkey looks intelligent by comparison. Knowing fully well that India is a land of ancient prejudices and hoary traditions which have become the life and religion of the people, the film producers insist on producing pictures which in their very theme and essence meet with the natural hostility of the people and consequently fail at the box-offices.

Any entertainment to be successful at the box-office must primarily contain a popular theme—a theme which will not militate against the traditional fibre of the people.

One such theme, popular with the producers but unpopular with the masses, is the story of the prostitute, preaching the usual argument for her emancipation and regeneration. This story may be described as a progressive subject by social reformers in the country but it does not bring money at the box-offices because people do not like to see such stories.

Quite a few expensive pictures like "Poornima", "Admi", "Vasant Sena", "Parakh", "Raj Nartaki", "Nartaki", "Sakharpuda" and "Amrapalli" have failed miserably at the box-offices. The latest failure is "Lekh" produced by Liberty Art Productions. All these pictures seek to give the prostitute a square deal and aim at her regeneration while praying for sympathy from the people.

As critics we have no quarrel with the producers of these pictures because their work is apparently bold and progressive. But when such pictures turn out to be expensive experiments at the box-offices, the stability of both the producers and the film industry is badly affected, with the result that film finance, which is already shy, becomes more so and producers get into greater financial difficulties.

That is a fine expressive face Tripti Mitra has got and we are sure she makes good use of it in "Gopinath", a social story produced by Shanti Lokchitra.

Prostitutes are the heroines of all sinners but no one likes to see the lives of these fire flies on the screen, particularly in the company of one's family members. As society is constituted today, men hold together the four walls of their homes with a lot of hypocritical virtue and whatever they may themselves do in the dark hours of the night, they strive to protect their family members from the bad influences of life. No man likes to give to his wife or daughter a glimpse of a brothel or familiarize her with the life and ways of a prostitute. And that is why we do not see good women and families at such pictures which fail disastrously at the box-offices for want of family support.

The causes of prostitution being more economic than social, one often wonders whether all these pictures really aim at the social regeneration of the prostitute or end by making the prostitute more popular with the people, seeing that for the purposes of such a theme, a good-natured prostitute is invariably essential.

We doubt whether these pictures at all have any effect either on the prostitutes themselves, who rarely see such pictures, or on the people from whom a better deal is sought. On the other hand the glamourising of the little virtues of a prostitute-heroine of a picture may tempt some to cross the threshold of sin and realize things for themselves by personal experience. It is idiotic to imagine that anyone goes to a prostitute's house to regenerate her. No one can regenerate another by degenerating himself. Why then should the film camera probe into the dark depths of sin and bring out the story of a woman who, however good she may be, does yet earn her living by lying on her back?

Not a new Kanhaiya but Munawar Sultana in "Pyar-ki-Manzil", a social story produced by S. T. F. Productions and directed by Keki Mistry.

Can't we leave these problems to the professional social reformers rather than project them on the screen and in doing so bring up the brothels before millions of innocent eyes?

Whatever the film censors may think about such themes being shown on the screen to the millions, we think it advisable to isolate this particular social problem to its natural environments and not bring it on the screen for a country-wide discussion.

Apart from the social aspects of such themes, producers would do well to remember that such pictures do not pay. The world is still anxious to discover its greatest heroines of life in our old-fashioned conventional homes rather than in the brothels of sin and sensuality. And homes are, therefore, still the best settings for motion picture art and trade.

YOU'LL HARDLY BELIEVE--

That Rajaji, our Governor General who grows cabbages in his lawn, is reported to have written a film story for Noble Art Productions of Bombay. We hope it is not about carrots and cabbages and their South Indian combinations for the table.

That Kailash Nath Katju, Governor of Bengal, won't let our goggled South Indian get away with this new hobby of story-writing. Katju also threatens to write a screen story of his own—probably inspired by Shantaram's "Apna Trash", in which the genial governor found nothing objectionable.

That Rajaji and Katjuji, however, do not know that Bombay's Morarji had stolen a march over them long before when he put in punches trying to turn "Apna Trash" into "Apna Desh" but Minister Morarji had not counted on V. Shantaram and his talent for trash.

That with these white-capped "jijis" becoming film writers our Bazidpuris, Sultanpuris, Lucknavis and Dehlavis will soon have to be exported to Pakistan with the result that romance on the screen will look like another Dandi march.

That to justify his election as the president of IMPPA, "gentle" Jamsu officially called on the more gentle Morarji Desai and asked for a fair deal from his censors. Minister Morarji passed on the request to his bald-pated chairman, Aiyar, who could not understand Jamsu's Parsi language. That way Aiyar, of course, doesn't understand any of our languages and that is why he is the chairman of the Board of Censors. That makes him unapproachable and incorruptible.

That the Government of India has at last appointed the Inquiry Committee, of which we have been hearing for the last two years, to inquire into the grievances of the film industry. After inquiring, the Government can go to sleep again.

That of all people B. N. Sircar and V. Shantaram represent the film industry on the Committee. The first one is a sphinx who refuses to speak and the second one is a dumb-bell who doesn't know what to speak. Between the sphinx and the dumb-bell, the industry's grievances are expected to get a tongue. Ah! Ah!

That our only hope between the sphinx and the dumb-bell is the chairman, S. K. Patil, whose dynamic

Wistful and waiting, Sulochana Chatterjee lends the domestic touch to "Paras", a social story of All India Pictures.

talent for organization will be taxed to the maximum when he tickles these two film guys to speak and finds them only giggling.

That the Shahs, Modis, Lalls and Bhais of the film industry were left staring on the shelf when Sircar and Shantaram were appointed on the Committee without even consulting the fourteen trade associations of the film industry.

That the sphinx and the dumb-bell are going to automatically represent these fourteen associations and ventilate their million grievances to the satisfaction of a hundred thousand persons employed in the film industry.

That the fact that dumb-bell V. Shantaram, could not be elected even as a member of the Executive Committee of IMPPA, leave alone his being the president, did not worry the government because of Shantaram's white volunteer uniform.

That V. Shantaram used the white uniform effectively in Simla and Calcutta when he invited the Governors to see "Apna Trash" and succeeded in convincing them that it was "Apna Desh". After that the local censors collapsed.

That seeing this white magic of the khadi as practised by V. Shantaram, Editor Baburao Patel is also rolling the idea of changing his costume and taking his post behind Minister Morarji Desai. These are days of white magic and black profits and one must change with the times.

That Jean Simmons, the British actress, is going to speak Tamil in "The Blue Lagoon", a British picture. That will teach the Tamilians to wear shirts and not haul up their dhotis unnecessarily.

That film actress Geeta Nizami who married a Hindu once has become a Muslim again and married a Muslim now. Once a Muslim always a Muslim whatever bed you put them in.

That film actress Geeta Nizami evidently doesn't care a damn for the Hindu anti-bigamy laws of the Congress, probably thinking that everything is "halal" once you become a Muslim.

That the Kamini Kaushal-Dilip Kumar romance —another Hindu-Muslim symphony of love is heard these days all over the town—in clubs, restaurants, studios, army messes etc.—and Hubby Sood is still wondering what all the row is about.

That the film industry in Pakistan seems to have been set rolling at last with "Jehad" produced by the negus-haired Zahur Raja. That is certainly a fine subject to maintain good neighbourly relations.

That Khurshid is reported to have just returned from Hollywood, of course in company of her pet Polar bear, Lala Yaqub, after finding out that no one even noticed them in America. And we once thought that Khurshid was a great star.

That Lala Yaqub had taken some carpets to sell in Hollywood but people there offered to sell those which

Dilip Kumar consoles Nargis in K. Asif's "Hulchul", a dynamic social theme.

they already had and the Polar bear had to bring his stuff back all the way from Hollywood.

That anyway Lala Yaqub can never be the loser in such trips seeing that he himself has never earned a bean in his life. To Lala Yaqub every penny he sees is sheer profit because Khurshid sweats for it.

That most of these Muslim girls from the film industry always keep such men and these male keeps always have a good time as long as the going is good. But when the money runs out, the keeps transfer their loyalties to other women.

That the latest Evacuee Property Ordinance has upset quite a few Muslim apple carts in India. Rich Muslims in India are loudly disowning young sons, brothers, nephews, brothers-in-law and even sons-in-law as so many rebels who have permanently cut away from the main families in India and become nationals of Pakistan.

That even a good man like Seth Abubakar Begmahomed, proprietor of the Imperial Cinema in Bombay, who good-naturedly helped several Hindus to leave Karachi by buying properties, is worried these days because no one appreciates his good intentions.

That Khan Bahadur Ardeshir Irani and Seth Abdullally Eusufally, owners of Majestic and Alexandra Cinemas in Bombay, also helped a few Hindus to save their skins in Karachi by taking over their cinemas for their own Shapoors and Behrams to run.

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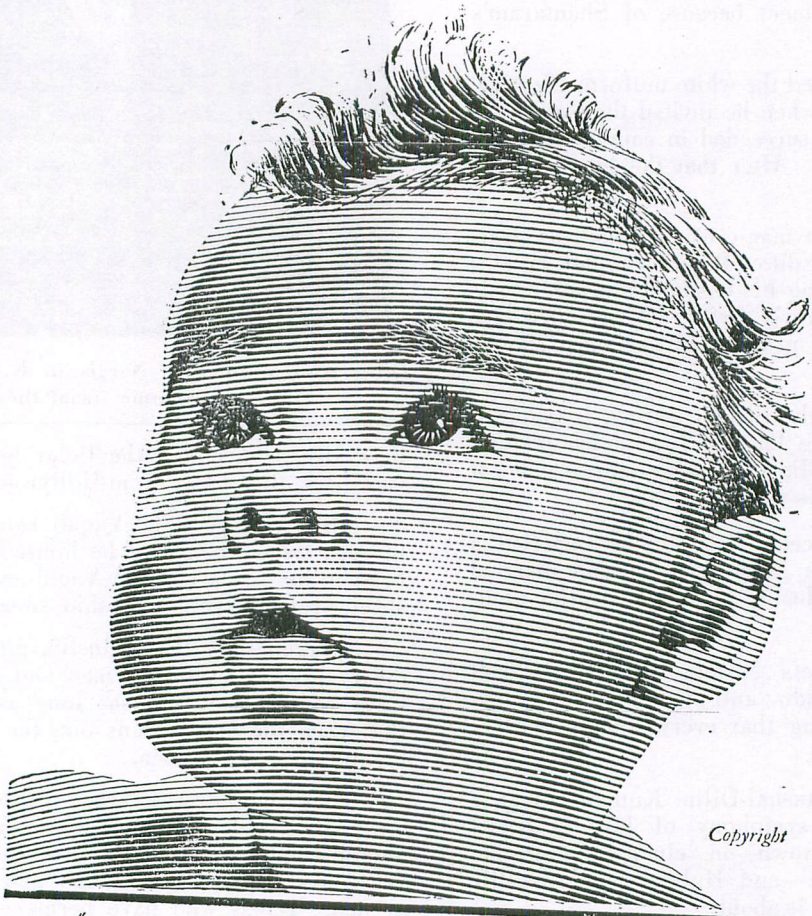

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Latika plays an attractive role in "Gopinath", a social story produced by Shanti Lokchitra.

That Khan Bahadur Ardeshir Irani made the extreme sacrifice of sending away his only son-in-law, Behram, from his only daughter all the way to Karachi merely to save some Hindu property from the hands of the Pakistani goondas.

That way Producer S. F. Hasnain also had to lose his own younger brother, Sibtain Fazli, who cannot now come back from Lahore where he is running a Hindu cinema and producing a picture. The sacrifice, some of these Muslims have made for their Hindu brothers, is indeed a chivalrous saga of our times.

That with Roop K. Shorey paying good old Indian money to Mian Kardar for every foot he shoots of his "Ek Thi Larki", Shaukat Hussein Rizvi of Nur Jehan fame, is helping himself to the huge studios of Shorey in Lahore. Shaukat always had great regards for his fellow Hindu producers.

That while Nur Jehan, that woman with mumps, is holding court in Shish Mahal in Lahore and entertaining the new Nawabs of Pakistan, Shaukat is busy opening Roop Shorey's packages and salvaging brand new equipment for making motion pictures.

That the Bhatt Brothers of Prakash are evidently getting old as they cannot keep themselves ever green with the eight Evergreens of Opera House any longer. It was always an odd partnership and Akbar Fazalbhoy always knew that it wouldn't last long.

That of all the ingenious divorces in the world, film actress Madhuri's divorce must be the most ingenious. She was married under a wrong name for five years and got unmarried under the right one. The banns were published under the wrong name and the Roman Catholic marriage was dissolved.

That Lorimer Vinay, Madhuri's husband, obviously didn't mind the woman he got as his wife but objected to her having a wrong name. And Shakespeare said: "What's in a name? that which we call a rose—by any other name would smell as sweet." Old Lorimer is a motor mechanic and must not have heard of Shakespeare.

That on the eve of the second anniversary of our independence our good-natured inaugurator Leelavatiben Munshi granted license to the noisy Motwane brothers to produce a long documentary of our freedom's struggle from its early beginning to the 15th of August 1947. Let us pray the Motwanes give us the story of India's freedom and not of the American War of Independence. We, however, want to know who is going to record our struggle for freedom after 15th August 1947? Isn't that more important?

That Kumari Shrofl, Morarjibhai's latest censor discovery, has been working hard on the Censor Board these days and in their turn the producers have been working hard to simplify their Hindustani dialogue so that all the Gujaratis and Parsis on the Censor Board can understand it.

That after examining "Kaneez" written by Hasrat Lucknavi, one of these gentle ladies is reported to have asked the censor inspector: "Was this picture in the Urdu language?". "Yes, Madam!" replied the inspector. "I thought so," said the gentle lady. Hasrat Lucknavi has survived the shock.

That when one of these ladies heard in a recent picture the hero saying: "Jo ban gaya so ban gaya", she suddenly said, "Akhkho wakhat joban joban soon bolya karechhe—kapi nakho! Aiyar, cut that 'joban' out". And an innocent Hindustani phrase went out of the screen. And the producer is still asking why?

That while the long-nosed Keki Modi could not even see J. Arthur Rank, Sir Alexander Korda and other film magnates of England, Chuni Lall collared them one by one and gave them all a bit of his mind. Not satisfied with that he shouted in England about what the government in India should do for the Indian film industry.

That Chuni Lall, the one man who deserves to be on any Inquiry Committee of any industry, is not nominated on the Film Inquiry Committee appointed by the Government of India, because he has not yet started wearing a white cap.

"We are shooting your answers these days" writes a soldier from Kashmir. Soldiers love "GREY DUST"

Prem Adib is always popular with the kids—knowing as he does a number of monkey tricks.

Gope and Yashodhara Katju turn romance into a potato proposition.

Prem Adib gets into a temper and wants to be violent to Gope. Nirupa is also very angry.

Wherever there is a burglary, there is Raj Mehra. The guy seems to need more money than others—and someone else's money too.

WH

With the lucky of Mr. Baburao the Famous in the ascen these days, P cer D. D. Kas is preparing decoctions and coctions for box-office god.

"Hamari Manzi one such pre ption which is marily planned entertain mill all over the cou It has everythin it which the rage filmgoer wa escape, entert ment, suspe music, dance, pa and comedy.

TELL-TALE SNAPS OF "HAMARI MANZIL" A FAMOUS PICTURE

AND WHY

And it has an interesting cast consisting of Prem Adib, Nirupa Roy, Gope, Yashodhara Katju, Gyani, Raj Mehra, Badriprasad, Randhir etc.

And it is all about a young man who is considered good-for-nothing and is yet good enough for a good song and a little romance on the sly.

"Hamari Manzil" promises to be another box-office hit.

Nirupa Roy is fast acquiring new tantalizing charms these days and naturally becomes the main "sex appeal" of "Hamari Manzil".

Prem Adib is looking at his ultimate "manzil" which he has to reach sighing and singing through miles of celluloid.

It is difficult to imagine a box-office picture without a few dance numbers. Here is one which makes "Hamari Manzil", an attractive proposition for the filmgoers.

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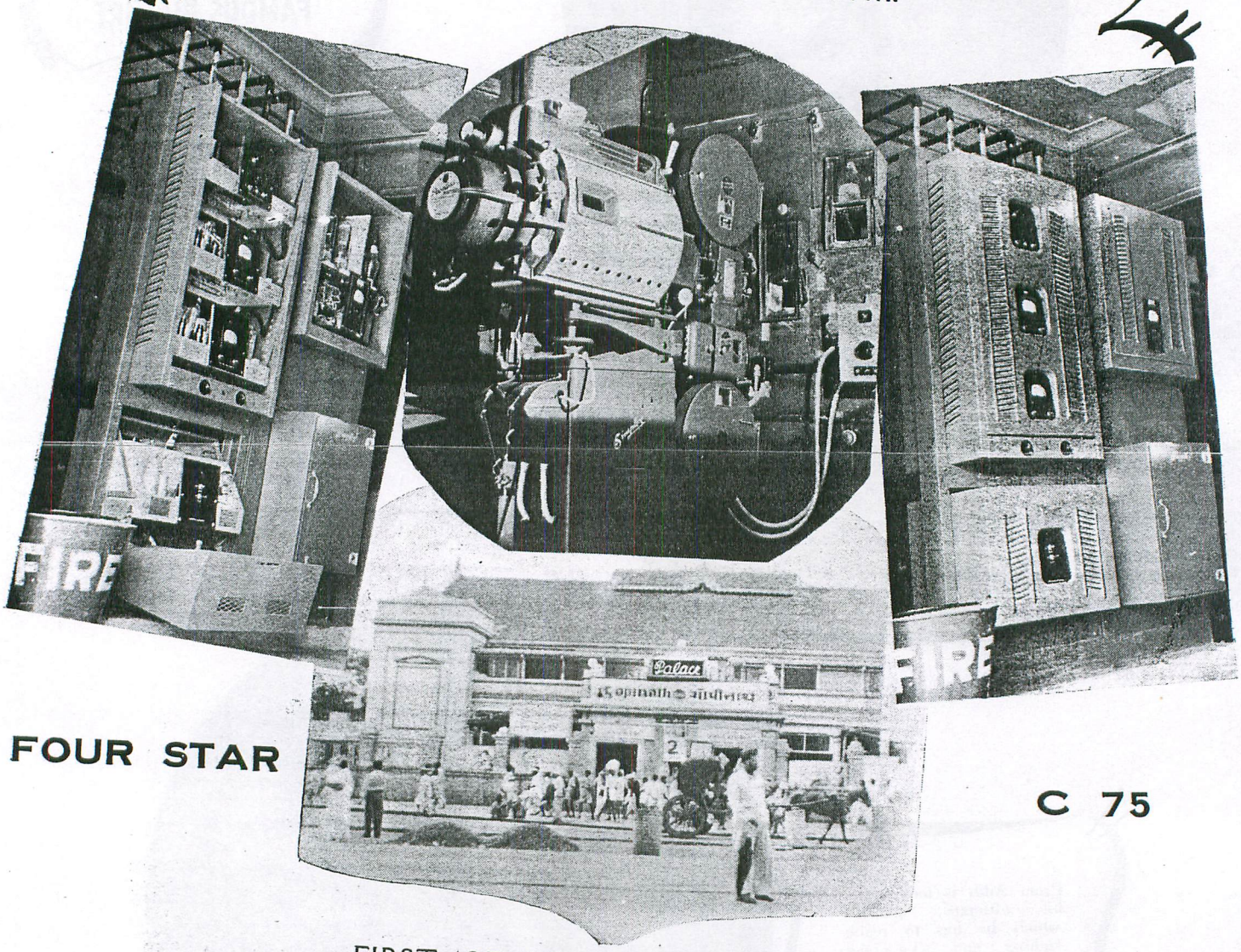

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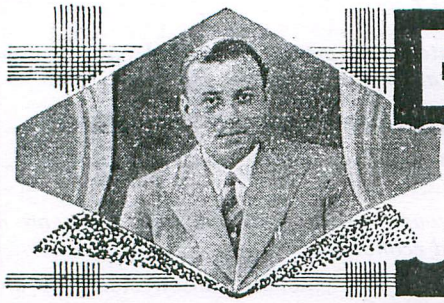

EDITOR'S Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

S. KEMPANNA (Dodballapur)

What did Adam and Eve do when they were turned out of the Garden of Eden?

They set up a cradle factory which has now branches in every home.

MRS. P. C. MATTEY (Muttra)

Lord Shiva is likely to become angry due to the prohibition of 'bhang' in various cities. Who will control his anger?

We shall ask Minister Morarji to do a counter Tandav.

NIRODE BEHARI MAHANTY (Cuttack)

I know a girl who is very fond of your 'filmindia', and is a fervent admirer of yours, but she does not quite appreciate your heavy, hefty and bulky figure. Can you suggest any way out?

Is she a weight lifter?

IRFAN AHMED (Lucknow)

How do the husbands of film stars feel seeing their wives in the arms of others?

They don't mind the arms. They object to the laps.

Has Karan Dewan taken his abode in the Garden of Allah?

Karan Dewan is a citizen of Brindaban.

What part does habit play in man's life?

Habit becomes a woman and multiplies his responsibilities.

Can intelligence be inherited?

I did—from my father.

When does a dog bark at his own master?

To put some sense into the master.

T. K. RAGHAVAN NAIR (New Delhi)

It is reported that as a result of the 40 years of American partnership the average Filipino grew 5 inches taller due to better food and living conditions. What is the comparative growth of an Indian after 150 years of British rule?

The Englishman grew 5 inches in height and 15 inches in width.

MISS NIRMALA G. A. (Bombay)

What is the meaning of 'Naseem' in Urdu?

It means the gentle morning breeze laden with nature's perfume. In Bombay it carries the smell of the sweepers' strike.

P. PICHAYYA (Agra)

Do people sleeping under the moon become lunatics?

Yes, but then they are called Communists. A roof between the moon and the pavement turns the sleeper into a Congress voter.

C. P. CHANDRAN (Cannanore)

Why can't Dilip Kumar get a proper hair cut?

He grows them so fast that he will have to carry a barber in his car all the while. That boy is a little bear with good manners.

Kr. RAJENDRA SINGH (Agra)

What single article of diet is consumed in the largest quantity by human beings?

Vanity. It has always a pleasant taste.

Are all our film stars rich?

Yes, rich in white deposits and black hoards.

How many members are there on our film censor board?

That is a crowd which, with a couple of exceptions, is not worth naming. Call them Bandu, Khandu, Pandu or anything you like. They will answer to all names.

T. SATYANARAYANA RAO (Kurnool)

Which one is tolerable: Veera's nose, Suraiya's face or Chandulal's 'Inglis'?

Rehana looks fresh as ever in "Chilman", a social story of O. S. S. Productions.

Chandulal's "Inglis" makes sense, Suraiya's face makes money but Veera's nose produces only a sneeze.

TEJINDRA S. KAPUR (Kapurthala)

Cuckoo has begun dancing with covered legs. Why?

Minister Morarji's censors have started staring at them. She is a modest girl.

LAXMI DUTT (Dehra Dun)

Why has President Truman invited Pandit Nehru to America?

To show him the American distilleries which bring in billions of dollars as revenue to the state treasury every year.

KRISHNA KUMAR GOROWARA (Lucknow)

If you are placed among a hundred damsels what would happen Mr. Patel?

There would be no more issues of "filmindia". Those damsels will need all the answers.

GIRIDHAR KALYANDAS (Calcutta)

Is embracing an art?

If she is a bundle of bones it is only a part you are playing without art or heart.

CHANDUR N. HAZARI (Bombay)

If love is fire what is marriage?

Fire extinguisher!

Is it true that you interview only beautiful girls on Thursday afternoons in your office?

And intelligent men too. At 45 I have no time to waste on anyone ugly and stupid.

PROF. DEVKI NANDAN NASEH (Delhi)

As a lecturer in economics what advice should I give to my wife?

Save your breath; you can earn more on it. That is good economics.

Have you ever laid the foundation stone of any building or institution?

Yes. I have built a home, with sighs and smiles through years of struggle.

I have a mind to visit Bombay in the near future. What places are worth seeing there?

We have a milk colony without milk, we have a garden suburb without a garden, we have a national park without a park, we have popular ministers without popularity, we have a municipality without sweepers, we have refugees without a refuge, we have transport without accommodation, we have taxes without earnings, we have rationing without food, we have cars without petrol, we have politicians without principles, we have Home Guards without anything to guard etc. The list of our attractions is endless. Choose for yourself.

N. RAJAGOPAL (Mysore)

How do you like bathing beauties?

They irritate strangers and soothe their own men.

Who is the most handsome man in the world?

The one in a double bed.

How do Congressmen welcome filmindia?

They want to read it free. The fellows still fancy themselves in jail.

Is khaddar a good cloth?

Anything that covers is cloth, anything that you get is good.

Do you want your body burnt or buried after your death?

A Hindu goes to heaven or hell on the spiral of smoke from his burning pyre.

JAYANTILAL RATILAL BHATT (Kandivili)

An interval kills story interest. Is there any necessity of an interval in pictures?

Yes. To prevent the theatres from becoming lavatories.

KRISHNA MANDHAR SHARMA (Delhi)

Why are marriages necessary for human beings?

To regiment sex and turn a rape into a consent.

MISS MOHINI GUL (Kuala Lumpur)

Where is Shobha of "Safar" nowadays?

Growing kids in her husband's yard.

K. K. NAIR (New Delhi)

Is marrying a cinema actress a credit or a discredit?

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Temperamentally Nargis and Dilip Kumar make an ideal romantic team in "Hulchul", a social theme produced by Mr. K. Asif.

It is credit in the bank and discredit in society.

Can you show any instance in which a Muslim actress has been married to a non-Muslim director or actor?

Film actor Shyam was recently married to Mumtaz, a film actress, and 400 friends got drunk over this event——.

KAILASH KUMAR BAIJAL (Kotah)

Will you please mention the names of some bald actors?

David, Motilal, Mazhar Khan and Kishore Sahu. David is the prize winner.

Why did Suvarnalata leave for Pakistan?

She flew on her bed of romance and landed into a valley of veils. A female Suleiman!

MISS SULOCHANA CHAUDHARY (Bombay)

What is a hollow speech?

Pattabhi's patter!

What is a grimace and what is a gesture?

When Vallabhbhai Patel smiles at the princes it is a grimace, when he lets off the R.S.S. it is a gesture.

M. Y. ALONI (Jubbulpore)

Rita-Aly's wedding has been criticized as a "childish and sordid affair." What is your opinion?

All marriages are "sordid" in bed and end by becoming "childish" in cradles.

P. E. JACOB (Kottayam)

What is marriage to a beggar?

A silver lining to his profession. Women collect faster.

G. N. RAJ (Agra)

What do you think of Sarat Chandra Bose?

A tall man with tall talk.

ANIS KHATUN (Hyderabad Dn.)

What are the feelings of a college girl when she is in a picture house?

If she is alone she expects people to behave. If accompanied she herself misbehaves.

UMESH CH. AGARWAL (Lucknow)

Can love be called Islamic?

Only when you take a crescent follower to bed.

Do stone gods catch infection?

Yes, they suffer from greed and gluttony in spite of all the milk and money and fruits and flowers showered on them. They catch this disease from their prison warders—the priests.

When does a bill become a law?

When white-cappers stand on their heads and vote with their legs in the air.

Do you reply a letter when you are angry?

I do and my words scorch human hearts. In temper I am irresistibly eloquent.

What does an actress do when she has money?

She throws it about in presents to buy little favours thinking that the world is as cheap as herself.

Do you think that long hair makes a man look intellectual?

He looks like a dancer or a dancing girl's pimp.

S. SHIVA (Simla)

Define our national income?

Money dipped in cow's urine, purified by incense, sanctified by ministerial mantras and washed in goat's milk. All the rest is tainted money. That is why we are borrowing American money made in liquor traffic.

NARAIN VAZIRANI (Bombay)

After Pandit Nehru and Sardar Patel, who is the best?

Dr. Ambedkar.

What would you do if a woman pinches you in the dark through mistake?

I would repeat the mistake.

I. N. HAZARE (Bombay)

Though India has attained her freedom how is it that cow slaughter is not yet stopped?

We still have 40 million cow eaters who see a crescent in the beef.

A. N. NARAYANA RAO (Mysore)

A sofa is the best place for a girl to faint on?

Only if the drawing room is crowded.

What is a wig to a baldy?

His reputation in young society.

A good smack and a kiss will mend matters between a man and a miss?

Not these days. A smack and a kiss may be returned with a whack and a kick.

When does man tell a girl, "Let us not talk. Let us spend a few minutes happily"?

When the girl is married and her husband is round the corner.

"India Speaks" is reported as being shown in New York. What is Nehru doing?

He is also speaking and so is his sister in America and so are all the politicians in the country. India is a great speaking country. People speak and speak and speak till they fall down dead with exhaustion and then others speak over the dead.

Is there any fear of the Communist upsurge inundating India?

There is no fear any more. There is the upsurge now.

What's second sight?

Sixty-year-old eyes staring at twenty-year old bodies.

What is the taste of forbidden love?

It is bitter sweet; bitter when pleasure takes the shape of sin.

How to decide whether a girl is abducted or rescued?

Sometimes abduction is a mercy and rescue a cruelty. Ask the girl every time as rescue and abduction are the two sides of her bed.

When is a woman very charming and gracious to man?

Only when she is angling for something.

The world has changed?

Yes, the sheep have become wolves and white caps have become helmets. Pretty fast isn't it?

Does all life stop at 10 o'clock in Bombay?

That is precisely the hour when life begins in Bombay because at that hour the Hon. Mr. Morarji Desai, our Home Minister, goes to bed and his policemen start dozing.

What is it that rouses your ire?

When my wife takes a present from people who expect me to be pleased with the gesture. Shantaram sent Rs. 500/- once and though the money had to be given to a hospital, my wife almost lost her husband. I hate people who bribe the wives to please the husbands. It is a low and filthy trick.

Am I asking you too many questions?

You are. In a month you ask me over 2000 questions and most of them are lifted from books. I want the readers to use their own brains and submit 25 well thought questions every month.

C. S. N. MURTHY (Bangalore)

What is your opinion about re-naming Hyderabad as Vallabhnagar?

I don't mind the whole country being named after him if he lives another ten years. If he doesn't, we'll have to name it Stalingrad.

NILAMBAR PUJARI (Sambalpur)

Are you hen-pecked?

I live in a hen-pen but the hen doesn't peck at me.

Is S. S. Vasan really a generous man?

People don't part with a lakh of rupees without generosity.

Can Shantaram rise again?

Why not? He should get rid of the sycophants around him and create the same environment which he had in Prabhat once. Though his creative intelligence has terrific limitations, he is still a hard working, persevering man and knows how to pick up a good idea.

MISS ANIMA CHATTERJI (Bankura)

What happens when a woman knows a secret?

Nigar is looking sweeter every day. Here she is in "Patanga", a social story of Varma Films.

The secret goes on a world tour and returns home with autographs of different women.

Is moonlight necessary?

Of course, to grow more lovers. The Congress ministers cannot switch off the moon at least.

When is a blush loveliest?

When it has a gallery of eyes.

Is there any beauty in darkness?

Not unless you take one.

Is loafing a bad thing?

Not if it brings home the loaf.

What is old age?

Old age is the legitimate childhood of death.

JAGDISH PRASAD JAIN (Hapur)

What is the difference between a circus girl and a film actress?

When the first one slips she falls on a net, the other falls into a bed.

What is dust?

A material from which monsters are made.

What would you do if your children get out of control?

They are and I have learnt to control myself.

Can an actress prove herself to be a good housewife?

Never! Her profession gets into her blood and she turns the home into a studio set.

What does the labour want in free India?

Not motor cars but two square meals for the living and a shroud for the dead.

What is a grave?

It is a packing on the birthday cake of earthworms.

Do you think that the castes should be determined by birth or by one's profession?

I believe in an intellectual caste system. By my system some of our Congress ministers would be classified as dhobies.

What is meant by those hymns which are read at the time of marriage?

They mean a lot but both the bride and the bridegroom don't understand them. The one man who understood them, ran away from his wedding ceremony and became Saint Ramdas of Maharashtra.

What is the foreign policy of India nowadays?

A country without arms has no foreign policy. We have arms only for begging.

What is the use of marriage?

It is a license to abuse privileges.

What is imagination?

A talent which even beggars have but politicians lack.

Don't you like to replace English months by Hindi months?

Will that make time travel slow?

Can human knowledge be measured?

Yes, by getting the measure of ignorance.

What is a calendar?

A monthly table for paying people for days wasted. It is a cheque book of the employees.

What is the first lesson a child learns when it comes into this world?

To yell—yell for something and that is all the story between the cradle and the grave.

Are our leaders fond of seeing pictures?

Only if they get free shows with garlands.

Who is more talented: V. Shantaram or Kishore Sahu?

Kishore Sahu. He has more education, more intelligence and better art.

What is the remedy for those persons who cannot do any work in this world?

They should be poisoned by the State.

Why do people abuse capitalists?

Because they turn the sweat of others into salt for their own dining table.

Does God exist in temples alone?

Yes, these days God has taken refuge in His temple, because outside there is rape and murder rampant.

FRANCIS D'SOUZA (Sholapur)

Tell me why is bread so dear and flesh and blood so cheap?

Because flesh and blood need bread to bounce and bubble.

Why does an actress need a bed to weep in the pictures?

A woman's sighs and smiles are the thorns and flowers of her bed. It is in the bed that a woman's entire biography is written and lived.

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C. CHANDRASEKHAR (Bangalore)

Who is a perfect woman?

One who maintains the Biblical version of being made from the rib of man and yet does not become a pain in his side.

GAITRI KALSI (New Delhi)

I want to act in a picture. I am neither very beautiful nor very talented. Do you suppose I have any chance? I just want to have a glimpse of youth when I get old?

To do that you need not join the screen. The Photo Central at Hornby Road, Bombay, takes a screen test for Rs. 50|- and you can screen it in your home every day till you lose your teeth.

How many letters do you receive every week?

Anywhere between four and five thousand per week. My wife reads them all, so I don't mind them.

Would you care to present me with a copy of "Grey Dust" next month as a wedding present?

Send me an invitation and the book will be there for your honeymoon quarrels.

K. M. MAMMEN (Cochin)

Why is it that we are very particular about chastity in the case of a woman but do not much care about it in the case of a man?

A woman's mistake cries from the cradle while a man's mistake is stifled in the bed.

Producer-director K. Asif can always act well whenever he gets a chance to lean on Sitara, his favourite actress.

JAGDISH KOHLI (Neoli, U.P.)

Wives of big men all remind us, we can make our wives sublime?

Beslime, you mean?

In what way are our film producers affected by Gandhiji's death?

They got another box-office god.

Do you think our stars have a right to call themselves virgins?

Our stars don't believe in calling themselves such names. They are always polite and well-behaved.

R. MADHUSUDHAN (Secunderabad)

From where does the symphony of love start?

It starts from the heart strings and ends with the apron strings.

What will be the fate of Seth Chandulal Shah and all such capitalists when Socialists come into power?

Chandulal has already become a socialist which means a capitalist without capital.

BOBBY FERNANDEZ (Sawantwadi)

When a man dies what does he take with him?

His virtue. It decides his next mould. His sins die with his body.

Marwaris being moneyed people, why don't they produce any pictures?

It needs art and talent to produce pictures. Marwaris produce producers with their money.

What is hunger?

A fire which burns without fuel.

What do you think of those people who carry "filmindia" wherever they go?

Aesthetes!

R. N. BONGIRWAR (Akola)

What should one do when one feels like singing but has no musical voice?

I solve the problem by making my wife sing.

SHAM L. RAMCHANDANI (Bombay)

Who is the best of these three in acting: Raj Kapoor, Dilip Kumar and Shyam?

Dilip is natural, Raj is stagy and Shyam is still awkward.

If God were to ask you the real motive of your profession, how would you answer Him?

I am struggling to support a small crowd of His creatures entrusted to my care and thus lighten His burden a bit.

M. D. RAMTIRATH (Bombay)

Suppose you grow a beard and moustaches on your face, how would you look like?

I would look like a Jesuit priest and people would come to me for confessions.

Can I call you the beloved of millions?

Not unless I have them in my bank. I don't believe in mere love.

By the way Mr. Patel, were you mischievous in your young days?

It is a miracle my father didn't commit suicide.

What will be your position in Communist India?

I'll still be a national of India and as such a critic of the rulers.

What do ghosts look like?

They look like human beings and that is why we get scared.

G. K. R. CHANDRAN (Kurnool)

Does not Mickey Mouse portray stupidity?

Mickey Mouse is more intelligent than all the big rats of our film industry put together.

Mrs. PADMA G. RIJHSINGHANI (Bombay)

What is the difference between a poor man and a rich man?

It is a back and bank difference. One carries the load on his back, the other deposits it in his bank.

A. B. MENDON (Bombay)

Why is film star Nur Jehan out of news these days?

She is in a country of "burqas".

Is film star Sulochana Chatterjee married to film actor Yakub?

Not yet!

H. S. RAJAGOPAL RAO (Madras)

Can a newly married man reveal all his defects to his wife?

He need not volunteer to do so, she will find them for herself.

DILIP KUMAR SINGH (Saugor, C.P.)

Define a modern superstition?

That we are enjoying freedom and democracy.

ARJAN D. BHARWANI (Ootacamund)

What is the difference between a nudist and a politician?

A nudist covers himself with modesty, a politician has naked designs.

I dislike women wearing the Punjabi dress in public?

Then you can never be the Home Minister of the Bombay province.

What should a boy and a girl who desire to marry do if their horoscopes do not agree?

Employ a common astrologer and pay him well. Stars quarrel when astrologers starve.

What will happen after the extinction of the Congress from power?

There will be more chaos.

Who is the most versatile and graceful dancer nowadays?

Ram Gopal.

Girls have started looking up these days and men are looking down. Here is Sulochana Chatterjee with a defiant look in "Paras", a social story of All India Pictures.

G. V. PRASAD (Masulipatam)

Why has not our national government stopped dishonest people from quoting Mahatma Gandhi?

That will be stopping a large number of ministers and making them dumb. They are already deaf. Why add another disability?

Is death only a change of scene?

It is only a change of make-up. The scene remains the same.

DHRUB PRASAD MADHUKAR (Siwan)

What do you think of the future of the two stars: Dilip Kumar and Kamini Kaushal?

They will remain an ideal screen pair if they don't carry their emotions home.

Who is our richest actress?

Suraiya, I guess. Even her mother and granny have become rich actresses without acting.

MAJOR I. VOHRA (Ahmednagar)

Did you read "Forever Amber"? What are your views on it?

It is a boring book. My wife read it and she has now a headache forever.

K. S. VISWANATHA RAO (Mysore)

How much do you pay your secretary?

Rs. 1000/- per month all found. She is my wife in addition.

Shorey Films Present

MEENA

IN

EK - THI - LARKI

Starring :—MOTILAL, KULDIP, MAJNU & JOHAR

Producer-Director :—ROOP SHOREY

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BOMBAY 4

Mrs. SANKHE D. K. (Bombay)

Is marriage the finest adventure of life?

It is a gamble in which you gain a man but lose yourself.

In what tone do you talk?

Gentle with the gentle, damn rude to the rude.

HARDEO NARAIN SINGH (Madhubani, Bihar)

High officials are never found on good terms with their wives. Why?

Social success has a narrow ladder and when both are in a hurry to go up they push against each other.

What is beauty?

Qualification in a woman and provocation to a man.

M. PARVEZ (Karachi)

If heaven contains beautiful women and wine only, as the poets say, what attraction has Mahatma Gandhi there?

Gandhiji has gone to a Hindu heaven where women are worshipped as goddesses and nectar is the only wine they drink.

MAHMOOD S. TEJANI (Karachi)

Who is an eccentric filmgoer?

One who sees the first half of "Shabnam" and the second half of "Bari Behen" and thinks he has seen a good picture for the day. One man once saw three different Suraiya pictures four reels each and got one story complete.

BENI MADHAV (Etah)

Can a girl remain chaste in a brothel?

A brothel is a place where vice is a virtue and virtue a crime.

H. NAGESHA RAO MANAY (Bangalore)

What is a cobra without poison?

The bread-winner of a snake-charmer!

If I love you, what does it mean to you?

Nothing, till you send me an expensive present on my birthday.

Can you live without this world?

No. I want buyers for 'filmindia.'

DHURJATISARAN BAKSHI (Bankura)

You surely don't approve of women who steal other women's husbands?

Nor of men who seduce other men's wives.

KEDAR NATH BAHAI (Benares)

Why did Mahatmaji repeat the word "Ram" at the time of his dying instead of "Allah"?

That was the name he sipped with his mother's milk.

BULO T. HARISINGANEY (Thana)

You are the only man in the province of Bombay who praises Minister Morarji Desai?

There is another. His name is Morarji Desai.

T. J. GHANTEWAR (Dhamangaon Juna, Berar)

Who can win the race of love, man or woman?

The race of love is a dead-heat with both at the winning post and the judge unable to separate them.

MASTER JOHN PEREIRA (Bombay)

Why should India, a monsoon land, have her people suffering from starvation and scarcity of water?

The Gardener above is a sleepy sprinkler. He pours more in places and nothing in others and yet grows His flowers in sand and soil both.

SURESH NAYAK (Bombay)

Why can't you draw a map of Pakistan without showing India?

The half tones are in India and they connect the jet-blacks on the two sides.

ANAND NARAYAN IYER (Jodhpur)

What is the definition of an ideal wife?

The neighbour's wife! She has all the virtues one misses in his own.

People worship Gandhi as well as God equally. Is there any difference between God and Gandhiji?

None. Anything good is God and Gandhi both.

What important measures should be adopted to strengthen the Congress seeing that it is fast losing its hold?

Scrap prohibition, promote sport, encourage criticism, stop chasing garlands, stop sowing words and start working seriously. Sack the present unpopular ministers, recruit new blood, stop being idiotic about khadi, national dress, national language, reformative enactments and lingual provinces. Scrap provincial autonomy and adopt a single central parliament with district commissioners. Stop parading the little Caesars between two jeeps and throw them among the people to work and serve. Scrap restrictions on civil liberties, place rigid controls on the necessities of life and their prices and apply the state revenues to grow food and prevent famine and pestilence. Power politics can wait.

K. BALACHANDAR (Bangalore)

Would you like to be the governor of any province?

I have not become rusty yet.

Have you travelled in a third class compartment of our railways?

For fifteen years from 1922 to 1937. They were bad enough then.

Is it not certain that Kashmir will vote for Pakistan if a plebiscite is held?

But that man of six feet and odd inches says no. But because no one believes him, we are still in Kashmir.

We worry ourselves about paying the grocer, but what has a grocer to worry about?

He prays for our prosperity so that he can live on us longer.

AMBARISH H. KAJI (Bombay)

Is a highly placed childless lady justified in lecturing on "how to bring up children"?

Good advice can be given by all. Even drunkards can talk on the evils of drinking. To preach virtue, it is not necessary to be a saint.

Would it be correct to compare Sardar Patel with Chanakya of old?

Chanakya was a big frog in a small well, Sardar Patel is a big whale in a big sea.

ISHWARDUTT B. SHARMA (Mombasa)

Why is it that the dead look so terribly dead when they are dead?

Death is a pale motionless existence for the human body. That is one dial where Time has stopped.

Can Bombay surpass New York in mirth?

Bombay has no mirth, it has Morarji.

M. H. R. KHAN (Bombay)

What is your opinion about our rationing system?

It is quite an effective plan for regulating blackmarket.

A. RASHID BUTT (Karachi)

Can breasts be made to protrude pointedly?

Artificial breasts can take any shape of desire but their pointed intrusion is impolite.

They say purdah keeps women chaste. Do you agree?

Yes, they don't get even the sun-tan which gives life and vigour.

Should women learn wrestling?

They can never win a single bout with their natural habit of lying on the back.

BELUR R. K. (Sholapur)

Have you visited any theatre in Sholapur? If not please do.

I thought you liked me.

MARRIS NELSON (Agra)

What is a prison?

A place where you are protected from grocers, debts, friends and Indian films.

What happens when two philosophers marry?

Their children become orphans.

Who is your favourite hero in Indian history?

I don't believe in heroes and histories because I don't believe in the dead. One living example is better than a hundred dead ones.

NOOR MOHAMED (Rawalpindi)

Begum Liaqat Ali recently posed for a British cameraman and gave him a smile worth a hundred million dollars. Now where do our film stars stand?

If the Begum's smile is worth a hundred million dollars, why is Pakistan running about for money? Why doesn't the Begum keep smiling and make Pakistan prosperous?

U. U. DEDA (Bombay)

What are the benefits of moving with a cigarette tin in hand?

You don't run short of cigarettes if you are a chain-smoker.

RANJIT SINGH (Singapore)

Have you ever seen a Japanese picture, a Chinese picture and a Malayan picture? What can you say about them?

The Japanese pictures are crude, the Chinese more crude and the Malayan still more crude. They make Indian pictures look like Hollywood ones.

JITENDRA KUMAR MATHUR (Bulandshahr)

Will the agitation of South African Indians prove of any avail?

It is a cry in the wilderness. All political claims need to be backed by arms.

Mrs. SEETA DEVI (Tellicherry)

Have you ever quarrelled with your neighbour?

I am an elder. I settle quarrels. I don't start them.

How much money did Sushila Rani get for acting in "Gvalan"?

Sixty thousand rupees free of income-tax.

What is the position of an abducted woman in Hindu society?

As a victim of misfortune she should be in the lap of society.

A man is known by the company he keeps. How is a woman known?

A woman is known by the company she avoids.

SHAMSHER SINGH (Kuala Lumpur)

Why does the Nizam look like a question mark?

A dog that is whipped by destiny always crouches disgracefully.

Great men like Mahatma Gandhi, Pandit Jawaharlal Nehru and Sardar Vallabhbhai Patel do not smoke. Why?

Jawaharlal still smokes. Vallabhbhai used to, Gandhiji did not know how to. Smoking has nothing to do with greatness.

Do dumb men know about love?

Love is a dumb show till a cradle enters the bedroom.

Why is Maulana Abul Kalam Azad, being a Muslim, not loyal to Pakistan?

He is our Minister for Education and as such educated enough to realize the blessings of a secular state.

SUDARSHAN KUMAR (New Delhi)

Who discovered peace?

Peace is death and as such inevitable and must come at the end of every struggle in its own time.

MISCHIEF let loose, and Music at its Best !

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DIL RUBA

A "LOTUS ORIENT" PRODUCTION

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Music
GNAN DUTT

Director
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When men try to introduce it before its time, we have a war.

M. N. MISRA (Lucknow)

Why the hell has Shantaram been included in the Film Advisory Board after seeing the trash produced by him recently?

To produce trash you require an expert in trash to advise. Besides no other producer could be found in a Congress volunteer's dress.

TYEB M. PATHERYA (Calcutta)

Why do people put flowers on graves?

Sometimes to salvage their own conscience, often to ward off the stink of the dead and rarely as a homage to the dead.

MISS P. M. BAILEY (Meerut)

What is silent love?

An unknown virtue. Love has many tongues besides the one in the mouth.

How do you like Dilip Kumar? Isn't he handsome?

Handsome? For heaven's sake, Miss Bailey, get your eyes examined. Only one woman thinks that he is handsome and she has small, narrow eyes. I think he is a stage short in our physical evolution from the monkey to the man, though of course, I like him as an artiste.

MISS K. T. NALINI (Madras)

Among these four great men whom do you like best: Pandit Nehru, Vallabhbhai Patel, Rajagopalachari or Baburao Patel?

I like Baburao Patel because he works hard to give me a living. The other three give me merely lectures.

C. M. DEVAN (Bombay)

I think you are a non-vegetarian. What are your views on the subject?

I have no views. I have an appetite.

Did India gain any dollars from the several Indian films reported to have been exhibited in the U. S. A.?

No. India lost more dollars sending Mr. and Mrs. Producers on their American tours, tins in hand.

K. SADAN (Karachi)

I admire your Rani—I mean Sushila Rani—and I always keep her photograph with me. How do you feel about this?

Goddesses are worshipped by millions. I feel happy.

Which sex do you like more?

In our country the opposites attract. How is it in Pakistan?

VIJAY DAR (New Delhi)

Kant said, "Two things fill the mind with ever new and increasing wonder and awe—the starry heavens above me and the moral law within me". What two things fill you with awe?

Mumtaz, a new comer, plays a good role in "Kisi ki Yad" produced by Paro Art Concern and directed by Chaturbhuj Doshi.

The hunger inside and the indifference outside.

The number of suicides through frustration in love has risen. Could you suggest a remedy?

Ban pictures like "Mela" which propagate suicide as the natural end of love.

When do old people look young?

When they reflect the youth of their young companions.

A. S. NAIDU (Secunderabad Dn.)

What would be the income of a barber in a place thickly populated by Sikhs?

He can still earn a living by hair dressing.

On what grounds does a Madras minister say that the Indian film industry is a thriving business?

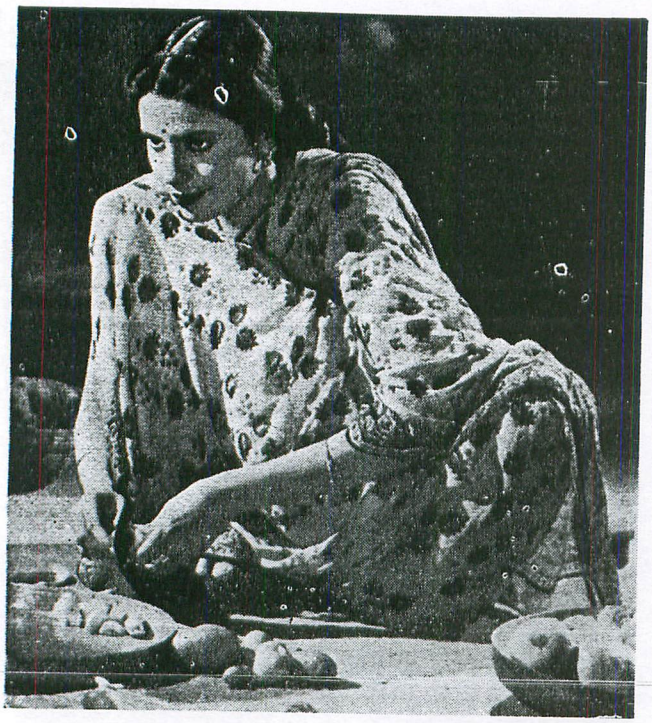
He is jealous of Gemini's success.

R. K. CHINCHLIKAR (Bombay)

What happened to the 'Gohar Gold Medals' publicised a few years ago?

Gohar is still there but the gold has disappeared taking the medals with it.

Do you ever feel dejected or irritated in life?



Tripti Mitra, a talented artiste, will be seen again on the screen in "Gopinath", produced and directed by Mahesh Kaul for Shanti Lok Chitra.

Who doesn't? But work is a marvellous remedy for the blues.

VISHNU MEHROTRA (Bombay)

How is it that you have suddenly fallen in love with Sardar Patel?

I love his broomstick that swept the princes off the map of India. I don't love men, I love their deeds. On that dark leader of ours depends the bright future of our country.

MISS MAYA RANI DAVID (Delhi)

Animals are better companions than human beings. Why?

Animals want only to be fed and petted but human beings want to be glorified in addition.

S. D. SHUKLA (Kanpur)

Why do peacocks rejoice only in the rainy season?

The dust from their feathers is washed off and their vanity shines better.

Between a husband and a career, what should a girl choose?

A husband. He brings in money without her having to sweat.

A. KULANDAI (Amla, C.P.)

What a job for a husband to settle the complaint of his wife, "my children and your children are fighting with our children"?

Ask K. M. Munshi. He seems to have solved that problem satisfactorily.

K. SWAMINATHAN (Colombo)

What has a wife to do when her husband is unreasonably suspicious and jealous?

She has to be unusually careful and tactful. A good husband is worth all the trouble.

Have you substituted the once lost 'sacred thread' of yours?

My dhobie likes it and I can't hurt him.

S. SIVASANKAR (Arsikere)

To be a Hindu one should be born a Hindu. Is it not a narrow outlook on Hinduism?

Not "should be" but "must be". Hinduism is not a missionary religion like Islam, Christianity or Buddhism that people can be converted overnight.

B. K. GHOSH (Lucknow)

Recently a young Muslim couple in Kolhapur was fined for kissing in public. What do you think of the punishment?

Stupid! The young man should have been compelled to marry the girl. That would have been a really deterrent punishment and kissing would have disappeared from the streets.

MISS KAWAL JIT RANDHAWA (Solan)

Please tell me something more about Badshah Begum, Suraiya's nanny?

There is nothing to write about her except an obituary when she decides to quit.

What is the motto of the Americans. "Eat, drink and be merry"?

Oh no! It is: work and be merry.

K. G. MATHUR (Ghaziabad)

What are the spots famous for kissing?

The lips! The rest are notorious.

P. R. KRISHNA REDDY (Kurnool)

What is the distance between you and the other Patel?

Half a mile these days. He is in Birla House on Nepean Sea Road and I am in Oomer Park, Warden Road.

In which country do you think the press enjoys the greatest freedom?

In America. The journalists there turn out a lot of nonsense daily for selling something or other.

Are you satisfied with the present government?

No. But I have nothing better to suggest.

K. N. RAIZADA (New Delhi)

If you start a 'do or die' mission in the film industry what would be the result?

You would miss the monthly rainbow in your life.

M. ANJIAH (Secunderabad Dn.)

Is India going to produce Atom bombs because of uranium deposits in Travancore?

No. Atom bombs are made by an overfed and constipated people and not by a hungry nation.

You are hailed as the prince of journalists in India. Do you really deserve this honour, Mr. Patel?

That is a bad simile in these days with the fear of meeting a Vallabhbhai.

DEVENDRA LAL (Benares)

Are you more romantic than Kishore Sahu?

Kishore is a milksop in comparison.

NIRMAL (Rewa)

Have animals a temper?

It is their privilege which animals have lost to men.

SURESH NAKUL (New Delhi)

Nearly 300 pictures are produced every year in India but you review about 60 pictures a year. What about the remaining ones, sir?

The remaining ones are too rotten for words, sir.

P. K. KUNJU MOIDU (Cochin)

Why do you believe in God?

Because I have lived 45 years with Him. Isn't that long enough time to know one's companion?

How to tackle a rival in love?

Forget the rival and concentrate on the sweetheart. When a woman knows that you are conscious of the other man, she gets a trump in her cards.

C. R. NATARAJAN (Poona)

How many of our ministers attend the races at Mahalaxmi?

Our High Court judges go to the races regularly but our ministers have no guts to do so.

Is there any instance of screen love turning into real love?

If gossip is to be believed, Dilip Kumar is reported to be in love with Kamini Kaushal and Dev Anand with Suraiya.

R. M. AGATHEESWARAN (Madras)

Do you keep people waiting when you have an appointment with him?

I don't but they do. The swines!

IQBAL SINGH CHAWLA (Dehra Dun)

I think Communists are damn rotters. What do you think?

I think they are damn intellectuals but their ways are rotten.

DESH BHUSHAN JAIN (Delhi)

What is your religion?

My mother had Hindu milk which turned into Hindu blood in my veins.

What is there in a Hindu temple, Christian church and Mohammedan mosque?

The different shades of their faiths though God is one.

Why can't the dogs tolerate other dogs in their jurisdiction and bark constantly till they chase out the stranger?

Dogs are jealous creatures because loyalty is a narrow-minded virtue.

How do you feel when other journalists criticize you?

No one ever criticizes me. They vomit only their jealous bile. Criticism to be effective must be free from jealousy.

J. SRINIVASAMURTHY (Bangalore)

What will you do if people suddenly begin to worship you?

I'll become a Congress minister to collect their votes for the next election.

K. SHAKUNTALA (Hubli)

Is blood thicker than water?

It used to be once but nowadays friends are better than your own.

MISS ROOP J.A. (Bombay)

Why doesn't the tendency to blush exist among males?

Men also blush in guilt but it is a pale blush. It hasn't a rainbow hue which can be misunderstood.

M. V. NAIDU (Voyalpad)

How to get a free copy of "filmindia"?

Jeevan is versatile but one wonders what he is doing with a lap dog in "Hulchul", a social story produced by Mr. K. Asif.

That is Shashikala who threatens to give a new dream to millions in "Nazaare", a social story of Ranjit.

Become a postman and help yourself.

Define loyalty?

The virtue of a dog but a deficiency of man.

What is the popularity of our ambassadors abroad due to?

They are not at all popular. They are not even noticed. What you read is all propaganda.

D. T. BALANI (New Delhi)

I am a little lazy, how to be active?

Eat a little less and aim a little higher.

G. SOUNDARARAJAN (Negapatam)

Besides Marine Drive, Maharaj Singh and Morarji Desai, why not include Baburao Patel in the list of things worth seeing in Bombay?

I have to write for a living and that takes time which I can't afford to waste on visitors.

S. B. RAMA RAO (Vijayawada)

Are moonlit nights specially intended for lovers?

Thieves and bootleggers can use them too. Even in the brightest moonlight there is still enough darkness to accommodate crime.

SURESH MATHUR (Patiala)

Why is virginity emphasized to the point of boredom in the case of women only?

Because a woman's chastity is the mirror of a man's pride.

A. S. N. SINHA (Benares)

I say, Mr. Patel, why don't you answer my questions?

Why the hell don't you ask something sensible?

JOENATHAN MOSES (Bombay)

Which of the directors do you prefer: Mehboob or Kishore Sahu?

I like Kishore Sahu. His work has more imagination and polish without lacking the necessary realism.

OM PARKASH (Dehra Dun)

Why do you give ticklish answers?

To make you drop two rupees.

K. KRISHNA (Bombay)

What is your opinion about the recent Marathi films? Have they kept up the old standard?

Marathi films are usually more sensible than the average Hindustani rot that is produced these days. The Maharashtrians can never be completely idiotic in their own language.

I am not steady in my politics. In the first week of a month I always have capitalistic views, in the second and third week I feel like a socialist and towards the end of the month I become almost a Communist. How and why is it so?

That is the case with all middle-class wage earners. I hope the Congress people fix up their next elections in the first week of the month if they wish to continue their present regime.

CHITTA RANJAN PATNAIK (Dhenkanal, Orissa)

What is your opinion about the private lives of the unmarried film stars?

They have no private lives. Their affairs are usually public scandals.

CHANDU LAL BELCHADA (Mangalpadi)

What is an election?

A national examination in which idiots answer the papers and criminals win the honours.

How would you define a secular state?

A state without temples, churches and mosques but with God in every home.

My friend has determined to win the first prize of your magazine and is on a hunger strike till he gets it or receives an assurance from you. Mr. Patel, it is just humanity!

Tell me when he dies. As a nation we are in immediate need of at least a 100 million deaths.

Do you follow the principle "ladies first" in your day to day life?

That is hardly necessary these days as there are precious few ladies going round.

NORMAN MULIYIL (Mangalore)

Do you consider all those who disagree with you to be fools?

Not necessarily! There are always two sides to a problem.

JITTA BHASKARA RAO (Rajahmundry)

Are you in the habit of sending congratulations to great men on the eve of their assumption of their new offices?

I accept only two elders in the country—Jawaharlal Nehru and Vallabhbhai Patel—and they have been in the same office for 20 years. The others don't count.

Have you ever eye-witnessed a lathi charge on any occasion?

I was in one—on the wrong side with some stolen salt in my hand.

P. N. NAGARKAR (Mangalore)

Have you ever heard of honorary wives?

Most of our star wives are honorary, and without any obligations to their husbands.

WISHWANANDAN BHATNAGAR (New Delhi)

Has partition affected the sale of 'filmindia' in Pakistan?

No. The sales in Pakistan have gone up and it seems that Pakistanis like the magazine more these days than ever before.

MISS VINODINI CHAUDHARY (Bombay)

Do you like the company of women?

Immensely! My intense liking for this company makes me dislike the other company. Do you think there is anything wrong in this?

R. H. SUBRAMANIAM (Madras)

How much time do you devote in prayer each day?

I am in prayer every minute of my existence as I am never alone without Him.

I have two lakhs. Do you advise me to enter the film line?

Buy National Savings Certificates and live on the interest you get. That way you will still be having those two lakhs at the end of every year.

SHEILA M. LALVANI (Bombay)

Do you agree to widows marrying again? Give your reasons please!

The reasons are with the widows. I have no objection if the widows don't mind remarrying.

Mrs. INDIRA DEVI (Kanpur)

Are you afraid of smiles?

Only of those which Sardar Vallabhbhai gives to the princes. They are frowns of destiny.

Who wrote the original story of "Pugree"?

Lewis and Stephani, two writers from Hollywood! It was first called, "It Happened on Fifth Avenue" and then it happened with Arora.

ASHABHAI PATEL (Seremban, Malaya)

We do not get good Hindustani films here. Why?

Because good films are not produced in India. Very simple, isn't it?

Does prayer really work?

Well, when God doesn't answer it, Godse does.

25 PRIZES EVERY MONTH

In response to the demand of numerous readers, Filmindia Publications Ltd.. have decided to give copies of Editor Patel's book "Grey Dust" as prizes for questions which are considered interesting or elicit interesting replies in "Editor's Mail".

The prize scheme has therefore been revised as follows:

1st Prize: Rs. 90|- and one copy of "Grey Dust"; 2nd Prize: Rs. 70|-and a copy; 3rd Prize: Rs. 40|- and a copy; 4th Prize: Rs. 30|- and a copy; 5th Prize: Rs. 20|- and a copy and 20 Consolation Prizes of one copy of "Grey Dust" each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by money order while the copies of "Grey Dust" will be sent by registered post.

PRIZE WINNERS FOR OCTOBER

1st Prize to Jagdish Prasad Jain (Hapur); 2nd Prize to Prof. Devki Nandan Naseh (Delhi); 3rd Prize to Umesh Ch. Agarwal (Lucknow); 4th Prize to A. N. Narayana Rao (Mysore); 5th Prize to S. Shiva (Simla) and 20 consolation prizes to the following:—S. Kempanna (Dodballapur); Irfan Ahmed (Lucknow); T. K. Raghavan Nair (New Delhi); Nirode Behari Mahanty (Cuttack); T. Satyanarayana Rao (Kurnool); Tejindra S. Kapur (Kapurthala); Nilambar Pujari (Sambalpur); Francis D'Souza (Sholapur); Jagdish Kohli (Neoli, U. P.); Mrs. P. C. Mattey (Muttra); M. D. Ramtirath (Bombay); Mrs. Padma G. Rijhsinghani (Bombay); Arjan D. Bharwani (Ootacamund); Miss P. M. Bailey (Meerut); C. M. Devan (Bombay); Miss Kawal Jit Randhawa (Solan); Chandu Lal Belchada (Mangalpadi); Mrs. Indira Devi (Kanpur); Krishna Mandhar Sharma (Delhi) and C. Chandrasekhar (Bangalore). Money Orders and copies are being sent to all the prize winners.

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Are the Trump Cards—
It's a SURE Motion Picture Hit . . . . .

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OF DANCE & DRAMA

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MOHANLAL WAHAI

Associate Producer
M. S. PATHAK

PARO ART CONCERN
presents

KISI-KI-YAD

Written & Directed by :
CHATURBHUJ DOSHI

Music : **HANSRAJ BEHAL**

Lyrics : **QAMAR JALALABADI | MOTI, B. A. K. VARMA**

Dialogue : **TAHER LUCKNAVI**

Starring :
SULOCHANA CHATTERJI ★ JEEVAN ★ BHARAT BHUSHAN
with **Badri Prasad ★ Mumtaz ★ Veena Kholi ★ Dar Kashmiri ★ Abu Bakar ★ Ramesh Sinha** *and* **PARO DEVI**

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GEETA BALI—

This versatile artiste is becoming more popular every day. Here she is in one more social picture, "Jaltarang", produced by Kuldip Pictures of Bombay.

THE PICTURE

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ONE LONG SYMPHONY
SINCERITY-LOVING-
HAPPINESS-WITH IN

BY A GR

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K.N.SINGH • MADA

DIRECTED BY
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HALDIA-NANDA PROD

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TENDERNESS-HONESTY
AUGHTER-TEARS AND
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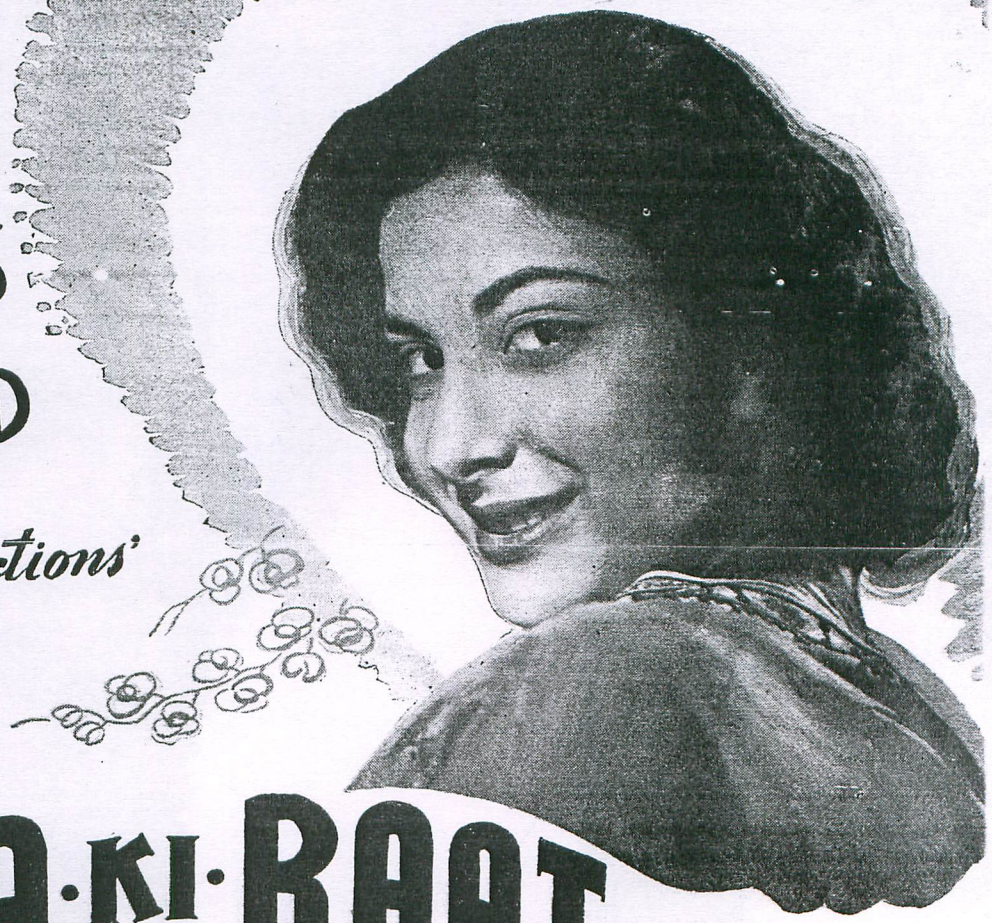
CTIONS-DADAR-BOMBAY

MADHUBALA —

This excellent artiste is reaching new heights of stardom everyday. Sincere and versatile in her approach to art, Madhubala once again scores a personal triumph in "Sipahiya", a social story of Super Pictures, produced and directed by Aspi.

WHEN LOVERS ARE TORN APART
LOVE BECOMES A LONG PAINFUL SIGH!



Producer J.N. SHARMA presents

NARGIS & DEVANAND

in

Noble Art Productions'

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A JAGIRDAR PICTURE

Featuring:

OM PRAKASH — JAGIRDAR

Story :	Music :	Lyrics :
INDAR RAJ	HUSNALAL BHAGATRAM	RAJENDAR KRISHNA

A PICTURE TO REMEMBER

DIRECTED BY :
G. JAGIRDAR

PRODUCED BY :
J. N. SHARMA

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OUR REVIEW

"Dada" Presents Benevolent Goondaism !

Bad Recording Kills The Music !

"Dada" is a terrible mix-up of a motion picture. It begins with benevolent goondaism and ends with crime detection. In between the two ends a lot of nonsense has been mixed up with the biographical story of Dada, the benevolent goonda of the city slums.

Rai Saheb Jagdish Prasad has two wives. Due to ill-treatment, the senior wife leaves her husband's home with her little son, Sunder, and takes shelter with her friend, Sarla, who has also a son of her own called, Jai.

Rai Saheb searches in vain for his wife and son and with years grows more anxious for his missing son.

Sunder and Jai grow up as brothers under Sarla's affectionate care. Because of his size and strength Sunder is called Dada in the locality and being a good-hearted man by instinct, he naturally becomes the champion of the underdog. To maintain this championship, Dada fights quite a few little battles which the gentle people of the world might describe as wanton rowdyism.

Dada soon clashes with Pratap, a carnival racketeer, and rescues Roop a dancer in the carnival. Dada falls in love with Roop and the girl reciprocates Dada's silent and clumsy love.

Pratap soon becomes Rai Saheb's manager and with one eye on Shanta, Rai Saheb's daughter, and both the eyes on his property, he starts his series of criminal acts. Shanta is, however, in love with Jai. With the different triangles set, the story goes through numerous little sequences till it reaches the final climax in which three murders are committed, Pratap and his gang are arrested and Dada becomes the heir to Rai Saheb's fortune. The two girls, Shanta and Roop, get their boys.

A CLUMSY JOB

As a motion picture, "Dada" is a pretty clumsy job. The story is erratic and so is its presentation. The bad sound recording has killed all the songs and quite a lot of the dialogue. The erratic story makes the direction also erratic.

Munawar Sultana looks quite sweet as Shanta but she was nothing to do. Begum Para plays Roop pretty well and looks quite sweet in some shots. Sheikh Mukhtar plays Dada but he merely looks the role. His carrot-eating and indiscriminate spitting hardly support the cultural and psychological background of his role. He was brought up by Sarla in a Hindu home and though he probably refused to go to school he must have yet got some domestic cultural training in personal habits from a woman who brought up her own son to become a college graduate. The rough goondaism aspect was thus unnecessarily allowed to dominate the benevolent aspect of the role, thereby failing to make the character popular and glamorous.

Sheikh Mukhtar's natural height is not properly exploited by the stupid use of the camera at a level which cut off inches from the little giant. If Sheikh Mukhtar had been shot from a lower level his height would have looked more towering. Rolling up his trouser ends also cut down his height which was the star feature of his role. If Sheikh Mukhtar had been given long, narrow trousers with a short jacket and shot at by the cameraman at Sheikh's waist level, a giant would have been born on the screen. Mehboob had exploited this man's height much better in "Roti".

Well, "Dada" despite its crude production values may yet appeal to the masses because it has many gags and punches for the lower class audience.

DADA

Producers : **Omar Khayyam Films**
Language : **Hindustani**
Story & Dialogue: **Sultan Siddiqui**
Songs : **Rizvi, Sultanpuri, etc.**
Music : **Shaukat Dehlavi**
Photography : **B. S. Jagirdar**
Sound : **R. Chatterjee**
Cast : **Begum Para, Sheikh Mukhtar, Shyam, Maya Bannerjee, Sankatha Prasad, Cuckoo etc.**
Released At : **Kamal Talkies, Bombay**
Date of Release : **28th July 1949**

Directed By
HARISH

It is a chorus of love between Bharat Bhushan and Shashikala in "Thes", a social problem produced and directed by Kedar Sharma.

Too easily do the girls look like boys these days. Nalini Jaywant is not only a "boy" but a spy in addition.

THROUGH THE KEYHOLE

When producers and directors assume mysterious airs, you can be sure that they have managed to produce something which people are bound to like.

The broad grin on Producer Mukherjee's already broad face and the sly looks of satisfaction from Director Ramesh Saigal —all suggest that "Samadhi" has become a better picture than what both of them had expected.

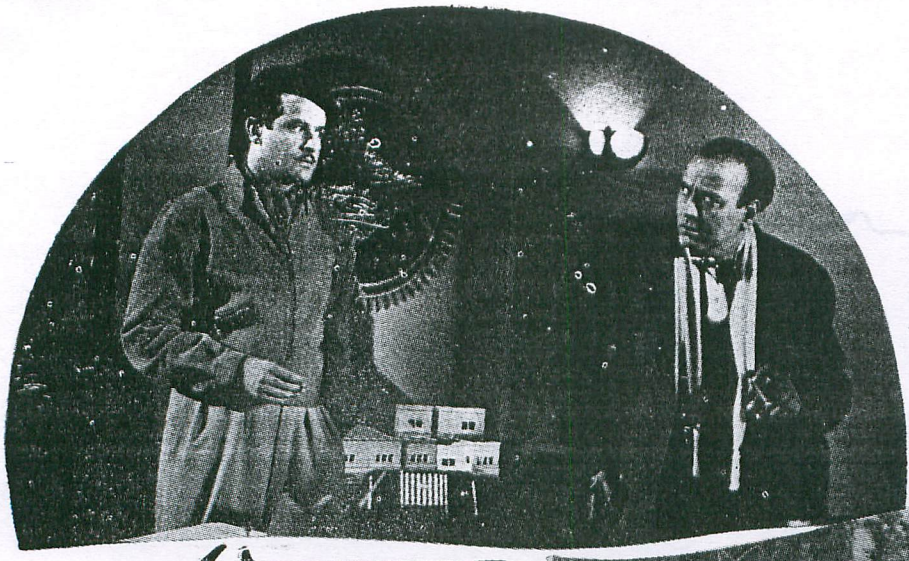
Taking Nalini Jaywant and Kuldip Kaur as the main items of attraction, Director Ramesh Saigal has thrown them into a star-crowd consisting of Ashok Kumar, Shyam, Mubarak, David, Badri Prasad and Kanta Kumari with the Malayan jungles of Goregaon, British soldiers, I. N. A. spies and thrills and what not as the colourful background—all to make a dynamic story.

"Samadhi" promises to be not only an entertaining picture but also a tantalizing one at that.

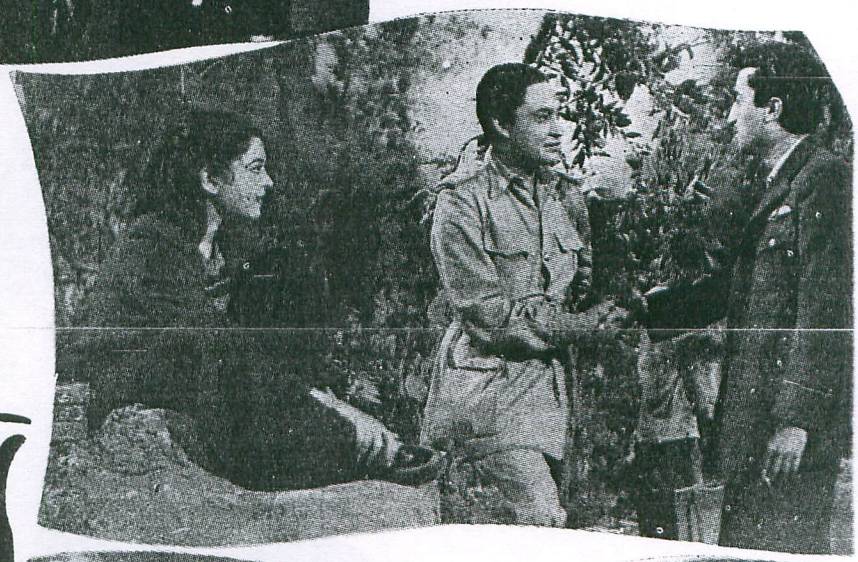
David gets a Jewess this time — Kanta —and he becomes religious.

Time becomes a tickler of desires when Nalini Jaywant waits that way and looks back.

SLY SHOTS FROM "SAMADHI"
A FILMISTAN PICTURE



Shyam, the favourite of millions, matches his wits with Mubarak, the espionage chief.



Director Ramesh Saigal plays a hand-shaking role when he meets Ashok Kumar but looks slyly at Nalini.

Wherever there is David, there is either a jam or a vulgar joke. Wonder, what this one is.

That is a sort of romantic canvassing between Ashok Kumar and Nalini Jaywant.

FILM ASIA *Presents*

Noor Jehan

THE MELODY QUEEN

in

DOPATTA

With

SHAHNAWAZ-GHULAM MOHD,
AJMAL & NAZAR

Music
FEROZ NIZAMI
(OF JUGNU FAME)

Produced and Directed by **S. FAZLI**

FILM ASIA, 8, DYAL SINGH MANSIONS, LAHORE

"Kaneez" Appeals To The Masses !

Censors Make One More Mistake !

KANEEZ	
Producers :	Caravan Pictures
Language :	Urdu
Story & Dialogue :	Hasrat Lucknawi
Songs :	Lucknavi & Guznavi
Music :	Hansraj Behel & G. Haider
Photography :	S. Srivastava
Sound :	J. M. Barot
Cast :	Munnawar Sultana, Shyam, Urmilla, Kuldeep, Cuckoo, etc.
Released At :	Super, Bombay
Date of Release :	28th July 1949
Directed By	KRISHAN KUMAR

"Kaneez" is the Muslim version of the usual Hindu "cow" story we see on the screen so often. In this Muslim social story, we see the usual old fashioned wife with orthodox virtues rejecting modern life and going through her share of trials and tribulations to triumph in the end over every one, including her prodigal husband.

It is a good fireside story with a hackneyed plot and though you know its end in the very first reel yet the picture doesn't become boring because of excellent dialogue, good music and fine work by Urmilla and Munnawar Sultana.

THE MAD CENSORS?

When a Muslim writes a story, he uses everything between heaven and earth for his material. Hasrat Lucknawi is no exception to this observation. He has in addition invented an ingenious device to avoid debts and save a reputation by making the debtor a mad man.

In this picture Hasrat Lucknawi sends two rich persons to the lunatic asylum with the help of some doctors. He keeps one man there for over fifteen years so that he may not interfere with Lucknawi's story while the other man is sent to the asylum temporarily to help the climax. When Lucknawi needs them again, he brings them out within a minute and clears up the entire dramatic debris piled up through thirteen reels of sob-stuff.

Apart from this device, which condemns the intelligence and integrity of our medical profession and makes them abettors in crime, Hasrat Lucknawi doesn't seem to know that sending people to a lunatic asylum is strictly a judicial procedure and not merely a matter of medical certificates. And in this procedure, bringing the mad man out is more difficult than sending them in. But Hasrat Lucknawi seems to think that the state has maintained lunatic asylums for the benefit of film writers to pass their characters in and out to meet different dramatic situations.

The way Hasrat Lucknawi has set his two principal characters to the lunatic asylum, people are likely to get an impression that it is a very easy job to get thoroughly sane people certified as mad by a few idiotic doctors and put them in a lunatic asylum.

The Production Code states: "Travesty of the administration of law or justice shall not be permitted".

What else do these sequences constitute if not a travesty of the administration of law?

But to realize the true import of such scenes, we need censors with brains.

Still another condition in the Production Code reads: "No act, word or gesture which ridicules law or creates sympathy for crime against law shall be permitted".

Isn't it a crime to certify a thoroughly sane man as insane and send him to a lunatic asylum? Isn't it holding the law to ridicule by putting people into a lunatic asylum with ridiculous ease and bringing them out when necessary at a minute's notice?

Why can't we send the censors to the lunatic asylum in this manner? The way they censor pictures, they at least deserve accommodation in the moonland. We volunteer to get a dozen doctors to certify them as insane, if Hasrat Lucknawi could get three doctors in a minute to certify a prominent citizen as a mad man.

ALLAH COMPLEX!

Apart from this objectionable aspect of the story, the rest is too simple with Allah, Bismillah, Mashallah, Subhanallah, Inshallah, Rasulillah punctuating the scene from minute to minute.

A Muslim writer can never get out of his Allah complex and stick to a social theme in a detached and logical manner. Since Allah doesn't mind, we also don't mind Allah setting fire to Seth Akbar's factory the minute he utters a blasphemy against Allah. That wrath of Allah makes

Paro plays the dancing lead in her own picture "Kisi ki Yad", a social story directed by Chaturbhuj Doshi.

The FIRST Picture which is a POSER for all!

1. Should a wife have a claim on her husband, solely, exclusively and all the 24 hours every day?
2. Should a husband allow his wife to do as in (1) above?

3. Should a loving wife be selfish at the cost of her husband's happiness?
4. Should a loving husband care for his parents at the cost of his loving wife's happiness?

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maiden Gujrati Hit

Produced by

Chandrashanker Trivedi

The 'Pratibha' Release.

"VARGHELI"

["Husband-crazy"]

ROMANTIC BOMBAY TO GO TO MAJESTIC for "Vargheli"

PRATIBHA RELEASES

1. Shanta Apte in "Mandir" by Vinayak.
2. Shobhana Samarth in "Barat" by Gunjal of "Mother India".
3. Leela Chitnis in "Ghar Ghar Ki Kahani".
4. Nalini Jaywant in "Phirbhi Apna Hai".
5. Rani Premlata in "Mahasati Anasooya".
6. "Raja Harischandra"
7. SAKHAR PUDA.

"PRATIBHA" PICTURES,

PAREKH STREET,

BOMBAY 4.

Akbar poor and gives his manager Hamid a chance to declare him mad and put him in a mad house.

Hamid misappropriates Akbar's wealth leaving Akbar's Begum and Sabira, a little daughter, on the streets. Hamid has a son called Akhtar.

Akbar's Begum spends her life in honest poverty and brings up Sabira correctly in the ancient mould, while Hamid's son, Akhtar, becomes a spendthrift. Sabira and Akhtar meet and after the usual hide and seek marry without the knowledge of Akhtar's parents. On their wedding day, Sabira's mother dies, killed by Hasrat Lucknawi, to lend pathos to their "Shab-e-zafaf". The old woman could have lived a day longer but a Muslim writer does not believe in half-measures and such little mercies when he is writing a drama.

Akhtar soon drifts into bad company and gets involved with Darling, a club dancer. He finds his wife too old-fashioned for his modern tastes. Sabira is now in the usual domestic distress and Hamida, a friend of hers, backs her up and in doing so creates quite a few embarrassing situations which give that Lucknawi chappie a chance to air his stale views on society, culture and what not.

DARLING'S DEVILRY!

Darling kidnaps Akhtar and takes him away for further exploitation. Sabira goes to her father-in-law's house and there, unknown to anyone as the daughter-in-law of the family, takes up work as a house maid.

Very soon Akhtar brings his Darling there and makes a fool of his father and ultimately sends him to the lunatic asylum. The climax is reached when Akhtar hears Darling plotting with Jaffer, her old lover.

With his usual speed and efficiency, Lucknawi brings the main characters together but not before keeping a loaded revolver on a table right in the centre of the battle-field. With Akhtar, Darling, Jaffer and Sabira—all in the room, strong words are soon heard, the veil is torn from Akhtar's idiotic eyes and bullets fly indiscriminately. So that Darling may not be accused of being an utterly bad shot, Sabira obligingly stops one bullet with her arm and is soon taken to an operation table.

Within a minute everyone becomes wise and repentant and the two mad fellows are brought out to bless the hero and the heroine. The old "cow" ultimately triumphs over everyone and everything.

WELL PRODUCED AND DIRECTED!

The picture is very well produced. It has good photography, excellent dialogue, quite a few catchy tunes and some sensible songs. It is also well directed by Krishan Kumar considering that this is his maiden attempt.

Munnawar Sultana gives a good performance as Sabira, the heroine and looks very pretty in parts. Urmilla has a very sympathetic role to play as Hamida and she does it beautifully. Kuldeep does the dirty work of the vamp pretty well. Shyam remains dull throughout as the hero.

"Kaneez" does not bore. It is a box-office entertainer for the masses and though it is in Urdu, the dialogue is written in such a simple and idiomatic Urdu that almost any one can understand the language.

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in

NAZAARE

— *Starring* —

SHASHI KALA ★ AGA JAN

SATISH ★ SHANTI MADHOK

Director: **PRAHLAD DUTT**

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Sapru : Kanaiyalal ·
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OUR REVIEW

"Lekh" Presents The Usual Story !

Sitara Gives A Beautiful Dance !

Stories of prostitutes and themes of their social emancipation never appeal in this country of ancient traditions and prejudices. Like Prabhat's "Admi" and many others in the same class, "Lekh" can also be described as another victim of popular prejudice against such themes.

Though "Lekh" is hardly a polished picture, it is still a praiseworthy attempt to give a progressive theme portraying the pathetic struggles of a prostitute's daughter to lead a respectable life in spite of the social stigma attached to her birth and profession.

The best part of "Lekh", however, is the unique Kathak dance of Sitara holding the spectators spellbound for nearly ten minutes with her superb classical technique and unique grace characteristic of this great dancer. For this dance alone, it is worth seeing "Lekh" several times. It is placed in the story just before the interval and people who are anxious to see it and yet save time can drop in half-an-hour before the interval and leave immediately after the dance. It is a dance that must be seen by all lovers of Indian dancing, for, never before has Sitara danced so superbly for a motion picture.

ALL ABOUT A DANCER

It is all about Jamuna Bai, a dancer in a cafe and her daughter Nirmala. Jamuna, who was the daughter of a professional singing girl, had managed to escape her profession by holding the hand of a Seth in holy wedlock. When her husband died he left her money and property which Jamuna gave away to her husband's first wife and children.

Taking her only daughter, Nirmala, with her, Jamuna took up a dancing engagement in a cafe to earn her livelihood. She brought up Nirmala well and gave her a good education.

Nirmala soon fell in love with Kundanlal, a conventional young man, who detested prostitutes. She soon gets married to him without telling him of her birth. Now the usual complications start and after a lot of sighing and singing, it all ends well.

Jeevan is becoming a real villain these days the way he wants to push in that "little" knife. We hope Surendra is still living in "Kamal", a social story of Hind Kamal Pictures.

LEKH

Producers :	**Liberty Art Productions**
Language :	**Hindustani**
Story	**Q. Jalalabadi & Roy**
Songs :	**Jalalabadi, Roy & Khanna**
Music :	**Krishna Dayal**
Photography :	**J. & F. Mistry**
Sound :	**Moolgavker & Shripad**
Cast :	**Sitara, Suraiya, Motilal, Cuckoo, Suraiya Chowdhary etc.**
Released At :	**Excelsior, Bombay**
Date of Release :	**11th August 1949**

Directed By
G. RAKESH

SURAIYA CHOWDHARY?

The picture is very poor in production values. The direction work is utterly amateurish. The recording and photography are both crude and poor. The music is not at all attractive. A couple of lyrics, however, are well composed in parts. The dialogue could have been more forceful and idiomatic.

Sitara has a very sympathetic role to play as Jamuna, the mother of the heroine, and she plays it very well in addition to the excellent Kathak dance which she gives. Suraiya suffers at the hands of the cameraman and reveals new angles of ugliness. Her work, however, is quite good if we forget her plight in having to get up singing from the ground where she is thrown by her husband. Motilal gives an excellent performance once the story takes a pathetic turn and this excellent artiste begins to bring his distressed mind into his face. In the early part, however, his age and looks go against him.

Suraiya Chowdhary, who leads one of the several dances, is evidently too good-looking a girl to remain long in such minor roles. She has the looks of a heroine and ought to be picked up by some producer unless, of course, she stammers or is dumb.

There is hardly anything startling in "Lekh" except the unique dance of Sitara and it is worth going a long way to see it.

मैं अबला नहीं हूं "
MAIN ABALA NAHIN HOON
TRIPLE ATTRACTION
SHANTA APTE
ROOP RAM, a new find
Music by SHATA APTE & M. GOLWALKAR
Directed by Shantaram Athawale
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OUR REVIEW

"Anjuman", A Stupid And Boring Trash!

A Monumental Waste of Good Celluloid !

The story of this picture was written by Bai Jaddan Bai who died recently of heart failure. This picture is disappointing enough to give anyone a heart attack and it was probable that Bai Jaddan Bai, the author of the story, could have been seriously affected by the unholy mess that "Anjuman" has become, more so because the picture had been directed by her own son, Akhtar Hussain.

Whatever the immediate cause of Bai Jaddanbai's sudden death, providence spared her the mortification of seeing her son's trash fail ingloriously at the Capitol in Bombay. May the Lord bless her soul!

But we were not as fortunate as Bai Jaddanbai to escape Akhtar Hussain's trash. As critics we had to sit through what seemed like a never-ending torture and we wondered all the while whether the state could not enact some sort of a prohibitory law stopping such people from producing pictures and wasting raw film and incidentally our sterling and dollar resources.

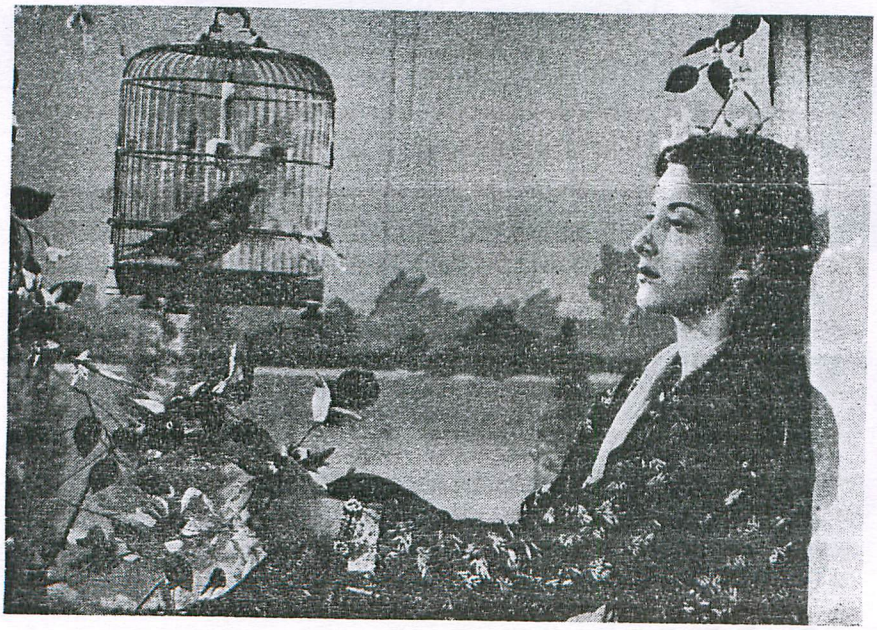
A MONUMENTAL WASTE

"Anjuman" is a monumental waste of celluloid. It has an idiotic story of a marriage tangle of two rich brothers with the usual tyrannical mother who puts a lot of emphasis on family status and lends a deaf ear to the prayers of love from her eldest son, Prince Yousuf.

Prince Yousuf falls in love with Anjuman, the daughter of his own aunt who is poor in worldly possessions. Chhotay, Yousuf's younger brother, is already engaged to Husnara, a cattish, vivacious type with pots of money.

The Begum, Yousuf's mother, wants Yousuf to marry a girl with status and money. Her own sister's daughter is not good enough a daughter-in-law for her.

They pull and peck at each for a long time waiting for a motor accident which, alas, happens bringing the story to a climax. Never was a motor accident more welcome. Prince Yousuf solves the whole problem more quickly on his back within a a few feet of celluloid than on his feet with thousands of feet boring us and he gets Anjuman as his wife ultimately.



It seems to be the old story of the waiting maiden the way Nargis has worn a castor-oil expression in "Roomal", a Varuna picture directed by Ramchandra Thakur.

ANJUMAN

Produced by :	**Nargis Art Concern**
Language :	**Urdu**
Story & Dialogue :	**Jaddan Bai**
Songs :	**Majrooh Sultanpuri**
Music :	**Bulo C. Rani**
Photography :	**D. K. Ambre**
Audiography :	**M. C. Thakkar**
Cast :	**Nargis, Jairaj, Anwar, Neelam, Raj Rani, Durga Khote etc.**
Released At :	**Capitol, Bombay**
Date of Release :	**28th July 1949**

Directed By
AKHTAR HUSSAIN

We wonder why a kind and sensible lady like Durga Khote behaved in that manner as a Begum and scorched us so badly with hot sparks of Akhtar's idiotic nonsense. She could have handed over her son to Anjuman much earlier and earned our gratitude.

A COMPLETE WASH-OUT

There is nothing in the picture to commend. It is almost a complete wash-out in every respect with the exception of a couple of gazals which are pretty well worded. The photography and the sound recording are both erratic. The music is too common. The direction of Akhtar Hussain is a waste of human energy. The boy seems to know nothing at all of motion picture direction. He should take some training under a couple of good directors before he starts wasting more money.

Nargis, in the role of Anjuman, is the main interest in the story. This excellent artiste has been virtually murdered by her brother. She fails miserably in her amateurishly developed role and for the first time gives a very poor performance.

Jairaj and Anwar try to do something but they have merely walking parts—walking across the sets. Durga Khote plays the Begum with her usual stagy flair and stumbles over quite a few Urdu words. The rest remain the rest.

"Anjuman" is a disgraceful flop as an entertainer. It is a picture which is at once stupid and boring and as such is not worth a thought by the exhibitors unless they want to play it to empty theatres.

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Bombay : **JAISINH PICTURES LTD., BOMBAY.**

OUR REVIEW

"Ma Ka Pyar" Flops As An Entertainer!

Daryani Brothers Present Their Usual Hotch-potch!

MA KA PYAR	
Producers :	Krishna Movietone
Language :	Hindustani
Story :	K. S. Daryani
Dialogue & Songs :	I. C. Kapoor
Music :	Pandit Gobindram
Photography :	Kumar Jayawant
Audiography :	S. B. Thakkar
Cast :	Sulochana Chatterji, Ranjit Kumari, Manorama, Jeevan, Gope, Prem Adib etc.
Released At :	Lamington, Bombay
Date of Release :	12th August 1949
Directed By	RAM DARYANI

The two Daryanis, Ram and K. S., who often distribute the responsibilities of a producer, director and story writer between themselves, once again appear to be on a wild goose chase in Krishna Movietone's "Ma Ka Pyar", a picture which spells stupidity and boredom from the beginning to the end.

In the case of this picture, neither the story nor its treatment has even a semblance of subtlety, originality or even human drama to justify its rather sweeping title and its claim to be emotional or entertaining.

In fact, barring a few cooked up sequences in the latter half, the story has little direct bearing on a mother's love or sacrifice and the whole affair, as conceived and presented by the two Daryanis, is too tame, crude and unrealistic to be either convincing or thought-provoking to the spectators.

STUPID STORY.

The story opens with Seth Girdharilal and Sunder, the villain, arguing over a loan which the former had advanced to the latter. Sunder, being unable to pay Girdharilal, conspires to kill him under circumstances which make Ramlal, a fellow-debtor, the victim of suspicion for the crime.

Persuading Ramlal, under threats of exposure, to abscond, Sunder is now in the position of being the guardian of Ramlal's only sister, Indira, who resents his overtures and escapes on the pretext of having committed suicide.

Her refugee brother, whose only ambition in life is to get his sister married, lands himself into the camp of some gypsies to enable the Daryanis to stage some colourless dance numbers with the inevitable Cuckoo wasting her precious grace and hip movements on utterly stale compositions.

We are now introduced to "Criminologist" Manoharlal who at once smells something fishy in the newspaper report of Girdharilal's murder and suspects Sunder, who also happens to be the ex-lover of his wife, to be the real culprit.

Manoharlal has a son, Chand, who is rescued by Indira from being kidnapped. Overwhelmed with gratitude, he promises all help to the girl in establishing the innocence of her brother. But his wife Mohini who knows nothing of Indira's past history, begins to suspect her husband of an affair with Indira and in a fit of jealousy leaves her home and her husband with Sunder. This sudden exit of Mohini is rather a tall story to believe but the Daryanis can't be denied when they start telling yarns.

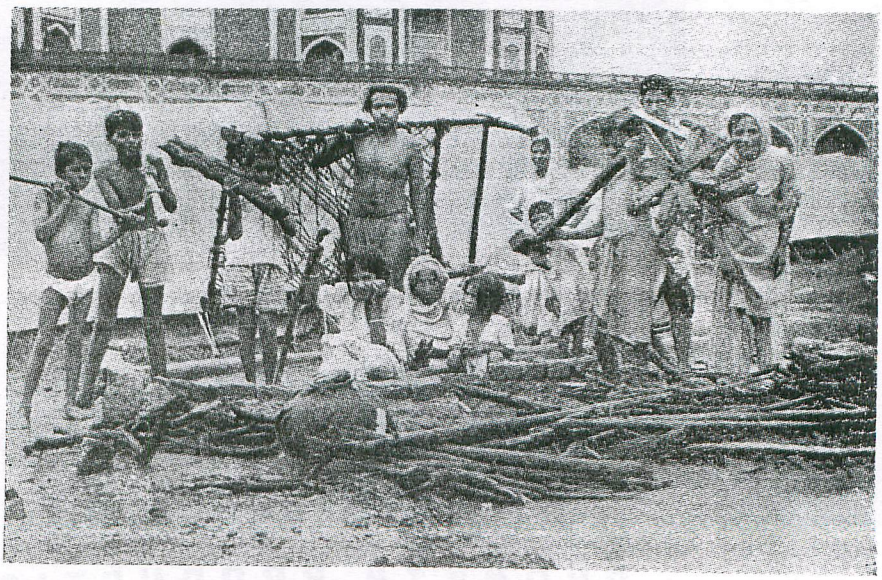
As the "Ma-ka-Pyar" aspect of the story is so far completely missing, the Daryanis now frantically manufacture one synthetic situation after another till we see some accurate leg shooting, a limping villain, train accident, fortune-telling gypsies, an incriminating diary and what not to make a final climax in which law and order are ultimately restored on the screen with the boys getting their girls and Chand, that shrimp of a child, getting back his mother.

NOTHING TO COMMEND!

The story is thoroughly stupid, incredible and absurd. The other production values of the film are mediocre with the exception of a couple of songs which are well-rendered and the frivolous antics and gags of Gope and Ranjit Kumari which provide some relief despite their rather cheap mannerisms.

From the players, Manorama, Kumar and Gope have turned out some good work despite severe limitations while the rest of them just appear to be walking and talking all the time without any emotion or understanding. The most ridiculous performance, however, is the portrayal of the "Criminologist" by Prem Adib.

In short, "Ma Ka Pyar", is a crude hotch-potch of disjointed and badly knit sequences with a stupid story and little or no entertainment to commend itself. It is a grave risk to the exhibitors all over the country.



In New Delhi, the capital of India, where Pandit Nehru and his cabinet colleagues are daily talking of freedom and its blessings, this picture of helpless refugees was taken. They are victims of rain from God and words from the leaders.

An Introduction to New Emotions . . . . .

Meet — Miss Usha Kiran

in

ACHARYA PRODUCTIONS'

SUKH-KE-DIN

Written - Produced & Directed By

CHATURBHUJ DOSHI

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AT HOME AND ABROAD

STABBING PATRONS?

Agra, August 6.

Six college students and three members of the management of the Basant Cinema, Agra, were injured in a free fight on Friday, the 4th August. The fight is reported to be over the issuing of concession tickets to students and things took a grim turn with both sides throwing out furniture and damaging the cinema property.

Three students with stabbing injuries were taken to the Sarojini Naidu Hospital in a precarious condition. Six members of the cinema staff were arrested in this connection.

WELCOME, HOME!

Bombay, August 22.

Mr. Chuni Lall, Managing Director of Filmistan Ltd., returned to Bombay on the 22nd August by an Air India International plane accompanied by Mrs. Chuni Lall.

Mr. Chuni Lall who had gone to Europe primarily for medical treatment was given a crowded reception at the Santa Cruz airport by personal friends and representatives of different trade associations and newspapers.

The holiday seems to have done a lot of good to Mr. Chuni Lall as in spite of the long flight he graciously granted a number of interviews to the reporters of the dailies who crowded round him for news from overseas.

NEW FISH!

California, August 20.

Hollywood star Esther Williams gave birth to a blonde curly-haired boy at the Santa Monica Hospital, California. The child was christened Benjamin Stanton and weighed 7 pounds and 8 ounces. Married in 1945 to Mr. Ben Gage, Esther is known to millions in India as the mermaid of "Bathing Beauty".

YELL LIKE HELL!

Madras, August 15.

The Cine Technicians' Association of South India elected the following office-bearers at a general body meeting held on the 14th August: President: Sri Prasad; Vice presidents: V. Ramaswamy and M. Lingamurthy; Hony. Treasurer: K. R. Sharma; Hony. Secretaries: N. Krishnaswamy and M. Natarajan; members of the executive committee: A. K. Sekar, C. V. Ramakrishnan, M. A. Rehman, M. Indra Sen, Rajanikant, K. L. Narasimhan, S. V. Gopal Rao, K. R. Ramaswamy and K. S. Gopalkrishnan.

With fifteen office-bearers in the Association we expect a little more noise from the technicians unless most of them are nominal dumb-bells.

RETURN OF GARBO!

Hollywood, August 19.

After disappearing for eight long years, Greta Garbo, the mystery queen of Hollywood, will again be seen in "The Duchess of Langeais", a story filmed twice in the past with Elizabeth Bergner and Hedwig Fouillere.

This picture is being made in Paris by Walter Wanger and director Max Opuls. Max Opuls has always been an ardent fan of Garbo and gazing at Garbo he said, "For the first five minutes I felt again like a boy who adored her. She has matured, but she has not aged."

Garbo plays the role of a rich domineering woman, collecting lovers as a hobby, while James Mason, the popular British star, plays the General in Napoleon's army who conquers women like military objectives. That's something exciting.

BEING HEARD

Bombay, August 8.

The industrial dispute between the Western India Theatres Limited, Bombay, and its workers employed at the New Empire, the West End, the Excelsior and the Krishna Cinemas has been referred for adjudication to the Industrial Tribunal of Mr. M. C. Shah. Let us hope that things settle down after the award.

ONE MORE

Hollywood, August 20.

Hollywood's dancing star, Vera Zorina became mama to a son. This is her second in a row.

BETTER LATE

Lucknow, August 13.

The U. P. Government have banned "Matlabi" produced by Jagriti Pictures.

DIRECTOR'S DIRECTOR

London, August 18.

English actress Ann Todd concluded her romance with British director David Lean by marrying him. Now Ann will direct David and David will direct pictures.

AGE, PLEASE?

Bombay, September 2.

On the 1st of September, the Cinematograph (Amendment) Bill recently passed by the Central Legislature, came into force in the province of Bombay.

Prime Minister Nehru has taken to growing cabbages in his own yard. He will soon become a cabbage king and we shall have to look out for a new prime minister who will pay more attention to the food for his people than to his own carrots and cabbages. If ministers start growing cabbages, farmers will start becoming politicians.

Under this Bill, the Bombay Board of Film Censors will grant two different certificates: "A" & "U" for "adult" and "universal" exhibition of pictures according to the suitability of their contents. Classifying the filmgoers as "adults" and "juveniles" is, however, left to the cinema managers.

It is going to be an interesting game—this trade of showmanship.

AGREE TO PART!

Paris, August 21.

Michele Morgan, talented star of "The Fallen Idol" and William Marshall were granted a "mutual consent" divorce in Paris.

Can't we use this Parisian law for some of our film stars whose husbands' beds have become chilly these days?

FINED AND PAID!

Calcutta, August 13.

For storing 252 cans of cinematograph films, weighing 1200 pounds without license in contravention of the rules, Rasiklal Gopalbhai Vakil was fined Rs. 250|- or two weeks simple imprisonment by Mr. K. C. Banerjee, Police Magistrate of Alipore.

Vakil paid the fine instead of crowding the prison.

AT LAST

Hollywood, August 22.

Actor Elliott Nugent was sued for divorce after twenty-seven years of marriage. That is two years beyond the silver wedding—a rare feat in Hollywood.

RUSTY ROMANCE!

Rome, August 16.

Ingrid Bergman, who is at present making "Stromboli" under director Roberto Rosselini's active attention in Italy, issued a press statement, regarding the divorce proceedings against her husband, Peter Lindstrom. Ingrid cited incompatibility as a ground for divorce.

Ingrid married Lindstrom in 1937 and she had a daughter Pia in 1939. Though rumours point to a romance between Ingrid and Rosselini, Ingrid is quiet about this. It took Ingrid 12 years and a child to find out Peter did not suit her. Not very intelligent, is it?

ONE MORE COMMITTEE!

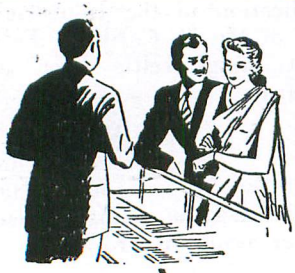
Madras, August 12.

A close scrutiny on censorship seems to be the keynote of the Madras government. A ten-man committee with the Deputy Director of Elementary Education as its chairman, has been set up for examining and certifying short films and documentaries as "approved" films.

GONE WITH THE WIND!

Georgia, August 18.

Margaret Mitchell who wrote that popular novel, "Gone With The Wind", died suddenly following a motor accident on the 16th August.



New Exclusive Designs

Zenith watches—as modern as the hour and as accurate as the sun. A brand new range of Zenith watches has just arrived. Two of the new models are illustrated here. Please write for the leaflet describing these and other timepieces in the Favre-Leuba stock—or call at our showrooms.

LADIES' WATCH No. 1397. 5‴ 18 *ct. gold case fitted with optic glass.* **Rs. 520/-**

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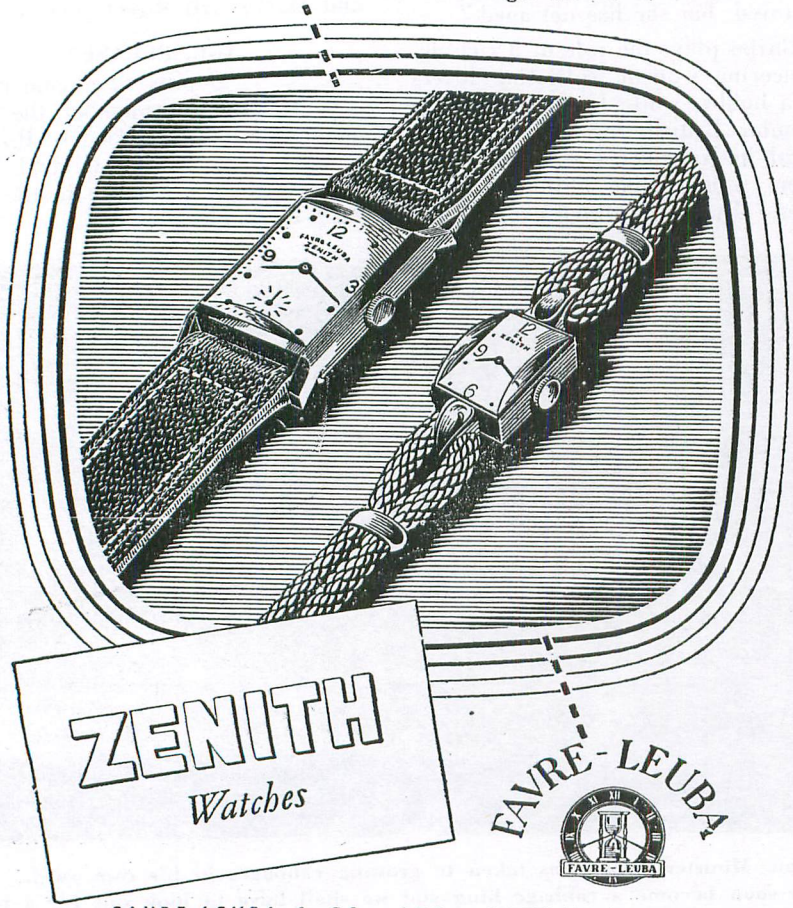
No. 1147. *Same as above but in solid* 18 *ct. gold case.* **Rs. 486/-**



Written in 1936, it took Miss Mitchell seven years to get the whole novel ready of which eight million copies have been sold in 40 countries and in 30 different languages. Miss Mitchell is supposed to have made £300,000 on the book and £10,000 for its film rights. The picture "Gone With The Wind" cost £1,000,000 and is still minting dollars.

Miss Mitchell, 43, began her career as a newspaper writer and ended up as the writer of the best-seller, "Gone With The Wind".

CONGRATULATIONS!

Hathras, August 12.

It is reported that a cinema house in Hathras has been ordered to be closed for a month by the Entertainment Tax Commissioner.

The action is a sequel to alleged misappropriation of entertainment tax. We must have that Commissioner posted in Bombay and half of our cinemas will remain closed during the year.

Closing the cinemas is the only punishment our exhibitors can understand and respect.

TOUCHY!

Luton (Bedfordshire), Aug. 19.

Seeing a sea film, "Down to the sea in ships", a woman began feeling sea-sick and had to be carried from the cinema on a stretcher. Said she, "I was all right for a time but as soon as the ship began to sway up and down I felt awful". She also said that she had a similar experience at the seaside. The doctor explained the cause of the sea sickness as "purely psychological".

Let us hope Indian women don't become "psychological" after seeing child birth on the screen and start screaming.

MOURNING A FRIEND!

Bombay, August 21.

We regret to report the death of Producer-director Rameshwar Sharma on the 11th August at the Polish Hospital, Bombay at the age of 42.

Sharmaji was one of the few educated producers in the country with a keen sense of purpose and idealism which was seen in his pictures like "Bhakta Kabir" and "Chitralekha". From 1934 he made a number of pictures including: "This is Life", "Ghunghat ke Pat Khol", "Sati Toral" etc.

Among his recent films are "Tapasya" and "Warris Shah". Sharmaji's death at such an early age is a great loss to the Indian film industry which has precious few persons with Sharmaji's pioneering spirit and high-flown idealism. May his soul rest in peace!

Is Rajaji pushing the bullocks or are the bullocks pulling our revered Governor-General? Between the bullocks and Rajaji there is a chance of growing some maize on the Governor-General's estate and providing more maize to the bullocks.

COME ONE, COME ALL!

Bombay, August 10.

Those managing places of public entertainment, would do well to remember the new rule 17 A made under the City of Bombay Police Act, whereby the keeper of such a place should not display or cause to be displayed any placard or board indicating that admission to the place is restricted only to the members of a particular caste or community.

It is also incumbent on a keeper of a place of public entertainment in Greater Bombay not to refuse admission to such a place to members of the Harijan Caste or Scheduled Classes.

MERE EYEWASH!

Bangalore, August 9.

The Government of Mysore issued a statement to the effect that no more cinema houses will be allowed to be constructed in Mysore State for a period of three years.

We have heard of similar measures before in different provinces but we have also seen cinemas growing overnight. And seeing is believing. We don't think that the Mysore orders are going to be effective seeing that even Pandit Nehru's instructions were not carried out by anyone.

TAX-FREE ELEPHANT OF N.T.!

Nagpur, August 14.

The Government of C. P. and Berar have exempted New Theatres' "Chhota Bhai" from the entertainment tax for a period of three months under section 7 of the Central Provinces and Berar Entertainments Duty Act, 1936 (XXX of 1936).

On the strength of "filmindia's" review of "Chhotabhai", a plea was made by Rai Bahadur N. J. Nayudu to the Government of C. P. and Berar and the picture was granted exemption from the entertainment tax.

People use "filmindia" when it suits them and abuse it when it does not. Nice people, we have!

DISGRACEFUL !

Bombay, 12th September '49.

We understand that Dilip Kumar,

MUNAWAR SULTANA

The emotional queen in the most colourful performance of her career.

MORE MAGNETIC
MORE APPEALING
MORE ALLURING

in

SADIQ PRODUCTIONS LTD'S.

Maiden Presentation

SABAK

Directed by:— **M. SADIQ**

STARRING:-

JAGIRDAR — KARAN DEWAN — KUMAR
JILLO BAI — ABBAS & OM PRAKASH

Story & Dialogue	AZM BAZIDPURI.
Songs	MADHOK.
Music	A. R. QURESHI.
Art	MAJID.

SADIQ PRODUCTIONS LTD.

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Distributing Agents for :—

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2. BENGAL	Dinesh & Co. Roxy Cinema, Bombay 4.
3. SOUTHERN INDIA	Kapurchand & Co. Bangalore City.
4. C. P. C. I.	Kapurchand & Co. Bombay.
5. WESTERN PUNJAB & FRONTIERS	Tahseen Pictures, Lahore (Pakistan)
6. SIND & BALUCHISTAN	Evernew Pictures, Lahore (Pakistan)
7. OVERSEAS	International Film Distributors, Bombay.

The Magic of Mahatma Gandhi! Since the partition of India, Producer Abdul Rashid Kardar has made Gandhiji his watchman at his studio gates with the result that Kardar's studios survived all the communal riots. Though idol-worship is forbidden in Islam, Kardar has also begun to celebrate the Ganpati festival by installing a large-size Ganpati idol—probably as an extra protection to the Kardar estate. This is insurance without paying the premium. Wise man!

the screen's most popular hero, was the unfortunate victim of a nefarious and cowardly attack by some goondas, presumably the hirelings of some influential persons.

It seems that on Sunday, the 11th September, when Dilip was returning home after work, at about 11|30 in the night. his car was stopped at Worli by a man apparently in distress. As soon as the car stopped, three more persons appeared from the roadside.

After a short scuffle, in which Dilip Kumar's driver was the first to run away, the goondas took to their heels seeing the lights of a couple of approaching cars. Dilip Kumar, of course, jumped into his car and raced home to dress his wounds.

This is dirty work and certainly not the way to settle any private disputes.

FREE AGAIN!

Bombay, August 8.

Film star Madhuri (Beryl Vinay) got a divorce from Lorimer Hilary Vinay under the Indian Divorce Act on the ground that the banns of the marriage were not published in the respondent's true name. This was the first suit of its kind in the Bombay High Court.

The petitioner stated that he was married to the respondent on 30th December 1945 and he knew the respondent as Beryl Claessen since 1924. All her friends knew her as Beryl Claessen and she was baptized and confirmed as Beryl Claessen. She had also a bank account in the name of Beryl Claessen. And yet, the banns which had been published prior to her marriage with the petitioner at St. Stephen's Church, Cumballa Hill and at the Church of St. Ignatius, Jacob Circle, were published in the name of Beryl Yvonne Ramos, spinster daughter of Hector and Alice Ramos.

The marriage certificate also showed the name under which Miss Madhuri was married as Beryl Yvonne Ramos. The petitioner said he took no objection to this though he was aware of her true name, because the respondent told him that her step-father Mr. Hector Ramos wanted her to be married with the surname of Ramos. The petitioner stated that the respondent, Beryl Claessen, was not the daughter of Hector and Alice Ramos but was the daughter of Allan and Alice Claessen.

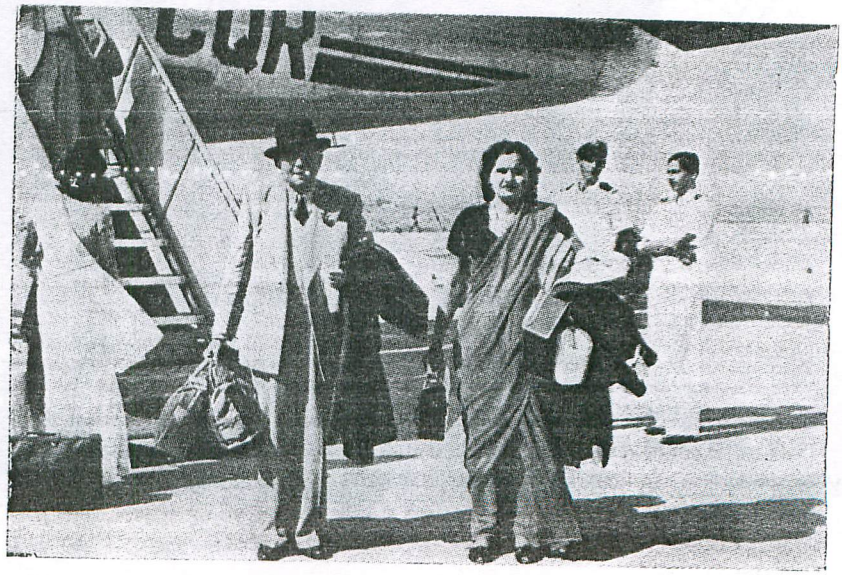
Justice Bhagwati of the Bombay High Court, after hearing the evidence, pronounced the marriage between the petitioner and the respondent to be null and void, passed a decree for nullity of the marriage and pronounced the petitioner as being free from the bond of marriage with the respondent.

After all, there is a lot in a name! And Madhuri is free again to star in more romances.

ESCAPING WORK!

Lucknow, August 26.

Mr. Kanhaiya Lal Srivastava, president of the Lucknow Cinema Workers' Union in a statement says that the cinema employees are made



On 22nd August, Mr. and Mrs. Chuni Lall returned home after their Continental holiday. Here they are at the Santa Cruz airport looking happy and cheerful to be back.

PUNJAB FILM CORPORATION

Presents

CONTACT:

PUNJAB FILM CORPORATION,
BOMBAY 28.

Our Governor General Rajaji is evidently a great juggler the way he is entertaining the Americans visiting India.

to work in contravention of the Shops and Commercial Establishments Act. In many cases the cinema shows start early in the morning and continue till late in the night and the employees have to put in more hours of work than is good for them. Mr. Srivastava has, therefore, urged the Government to stop all extra shows. Incidentally, they expect a saving in the consumption of electricity at a time when many have to do without electric connections.

MORE TOM-FOOLERY!

Calcutta, August 10.

The Commissioner of Police, Calcutta, in a circular dated July 26, has directed the managers of cinemas not to exhibit any feature film exceeding 11,000 feet or any trailer exceeding 400 feet from 1st August.

To ensure a smooth working of this new directive, the West Bengal Board of Film Censors will grant exemption from the above restriction only in case of films produced before August 1st 1949 and films which were nearly completed on the said date. That is exemption for at least 300 old films and 300 new ones.

As regards other films with footage over 11,000 feet passed by the other censor boards, they would require a special permission from the Bengal Board of Censors.

With different provinces putting different restrictions on our film producers, one wonders when we are going to have a Central Board of Censors with some consistency and uniformity.

OPTIMISTS!

Madras, August 13.

The Government of Madras have offered a medal and trophy not costing more than Rs. 500|- for the best film in 1949 in Telugu and in Tamil.

The selection will be made by a Committee of judges and the competition will be held early in 1950.

The entrance fee for this competition is Rs. 50|- per picture entry. For the five hundred prize, the Madrasis won't compete even with idlis, leave alone films.

BEETLE BAITING!

Port Moresby (New Guinea)
August 15.

In order to save cocoanut palms from the rhinoceros beetle, a plantation manager offered free seats at cinema shows to all natives producing an admission fee of ten beetles.

Several beetles were got rid of this way but the beetle plague still continued. It was later discovered that one native was breeding beetles by the million. Must be like an Indian filmgoer who sees trash twenty times a week.

ALREADY IN NEWS!

Bombay, August 10.

Poornima, a new-comer to the screen, is already in the news. She has filed a complaint against her former husband, Shaukat Hasham Mahomed Niwas, for alleged extortion, causing hurt and criminal intimidation. The magistrate ordered summons to be issued against the respondent. And someone said they had only recently made up.

Poornima's name off the screen is Meher Banu Mahomedalli and she is featured in "Gauna", a social story produced by Jagat Pictures.

INTERESTING!

Bombay, August 25.

Multi-millionaire and mill magnate Navinchandra Mafatlal, owner of Mafatlal Park, Bombay, stands charged for alleged adultery committed on the wife of an ex-film producer. A summons to answer the charge was served on Navinchandra by Mr. Oscar H. Brown, Chief Presidency Magistrate, Bombay, on the 22nd August. The complaint was filed by the husband Balvir Singh S. Valia.

TOYING WITH RELIGION?

Bombay, August 25.

Rashida Begum alias film actress Geeta Nizami was arrested on the 24th August and subsequently released on bail for alleged bigamy. The arrest was made under the Hindu Bigamous Marriage Act.

In 1946 Geeta Nizami converted herself to Hinduism to marry film

Shashikala who is fast becoming a little potato is seen in "Jaltarang", produced by Kuldeep Pictures.

Announcing

The chic creation of filmdom's greatest credits!

BAIJANA

Starring:

NARGIS ★ ASHOK KUMAR

★ SUNALINI DEVI ★ SUNDER ★

RAJ MEHRA & NAWAB

Produced & Directed By

NITIN BOSE

Music: NAUSHAD

Lyrics: SHAKIL BADAYUNI

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STORY	OUR NEXT	MUSIC
SHAMS LAKHNAVI	DEEDAR	C. RAMCHANDRA

DIRECTION

NITIN BOSE

director B. D. Vedi and the marriage is reported to have been solemnized according to Vedic rites in Kolhapur. It is alleged that without dissolving this marriage she converted herself to Islam and married Mr. Noor Mohammed.

TAMILIANS IN DANGER!

Bombay, August 20.

"The Blue Lagoon" a beautiful British technicolor picture starring Jean Simmons and Donald Huston is being dubbed in Tamil for the South Indians and Ceylonese filmgoers.

Now Jean will whisper her words of love in Tamil and the half-hauled up dhotis might become parachutes.

SELECTED FILMS

Bombay, September 1.

The police arrested Narayana Ramachandra Shenve on the 1st September on a charge of alleged theft of film reels. Chimanlal M. Rao, proprietor of Select Films Exchange, Tribhuvan Road had lodged a complaint about the missing film reels valued at Rs. 3000|-. Two persons were arrested in this connection and property worth Rs. 700|- was recovered from them. They alleged that they obtained the stolen property from the accused, Narayana Ramachandra Shenve.

The accused was released on bail.

LET US HOPE!

Los Angeles, August 30.

Twenty-one students from India have joined the University of Southern California for studying the art and science of motion pictures. Eighteen of them are getting the Government of India scholarships and they are being trained to help the government in the making of documentary and educational films.

This University's cinema department is reported to be one of the most complete in the world and gives the bachelor's degree in motion picture production.

If these Indian students harness their knowledge for practical work, we shall certainly have better educational and documentary films—films which we need so badly these days to train and educate the masses.

WHETTING APPETITE!

Leningrad, August 31.

A new permanent exhibition of the life and culture of the Indian and Indonesian peoples was opened in the Leningrad Museum of Ethnography. Displays of several hundred items reflect the development of the ancient Indian culture while the present economic resources of India are shown in special sections of the exhibition.

This is a good way of introducing a people and country which the Communists one day hope to dominate. Such exhibitions create an appetite which only a conquest can later satisfy.

Why don't we have some Punjabi rice and wheat exhibitions to whet our appetite?

GOT OFF CHEAP

Bombay, September 3.

Mr. Oscar H. Brown, Chief Presidency Magistrate, Bombay fined Mr. M. A. Shivji, Manager of Liberty Cinema, Bombay, Rs. 100|- for exhibiting the banned film "Loves of Carmen" starring Rita Hayworth and Glenn Ford to a public audience. The film was banned by the Bombay Board of Censors.

This action is the sequel to filmindia's remarks in Bombay Calling under the caption, "Illicit Exhibition of Sex and Lust" which appeared in the July issue.

AT LAST

New Delhi, September 1.

The Government of India have at last appointed the long-promised Film Inquiry Committee to inquire into and report on the progress of the film industry and make recommendations regarding its further development as an industry and as a medium of education and entertainment.

The Committee will consist of Mr. S. K. Patil (Chairman), Mr. M. Satyanarayana M.C.A., Mr. V. Shankar, Dr. R. Tripathi, Mr. V. Shantaram and Mr. B. N. Sircar.

Though we know what such committees usually turn out, yet let us hope that under Mr. Patil's dynamic chairmanship, this particular committee will do something useful.

Having appointed a committee, Minister R. R. Diwakar can now go to sleep and wake up after two years.

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(SPECIAL No. 1)

An invaluable hair tonic for the prevention of dandruff & falling hair.

It stops hair-falling immediately and grows new healthy hair abundantly. It restores natural black colour.

It is the most efficacious treatment for grey hair. Baldness can be overcome by its application.

Rs. 3-8 Big Bottle — Rs. 2 Small Bottle.

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SRI RAMTIRTH YOGASHRAM

BOMBAY No. 4.

Send Rs. 5-5 for Big Bottle & Rs. 3-7 for Small Bottle (including postage & packing charges). No V. P. Sent.

Grey beards go green with jealousy when they read "GREY DUST"

HINDUSTAN CHITRA

Presents

RIM

Entertainment Par Excellence.

Starring

KISHORE SAHU
RAMOLA
MUBARAK
MOHNA
MUMTAZ ALI
& OTHERS

Music by
KHEMCHAND PRAKASH

For Particulars:

HINDUSTAN CHITRA, Chembur, Bombay.

jHiM

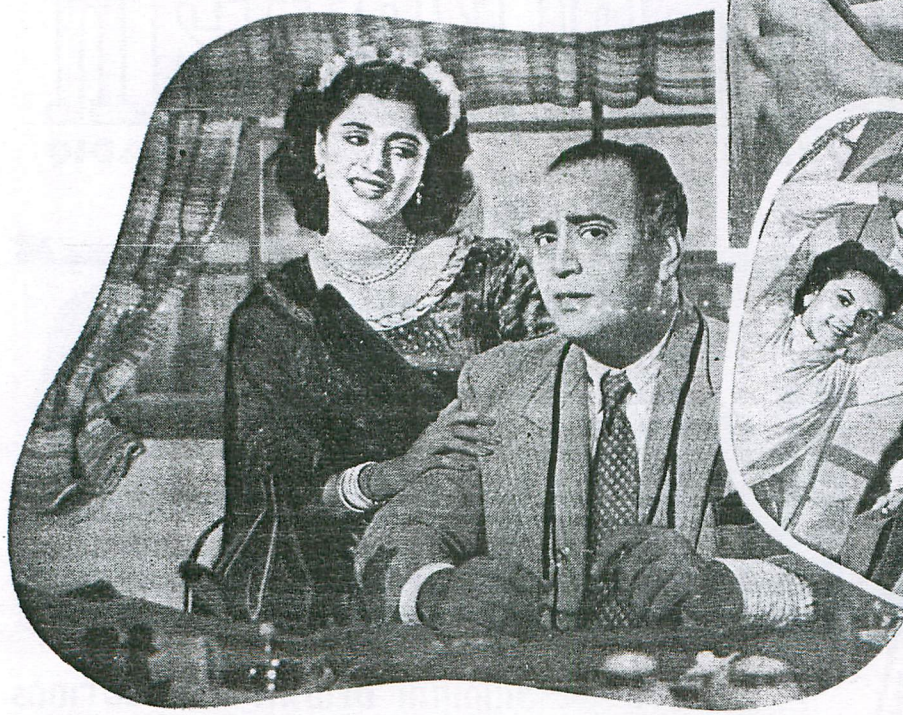
The sweetest
The gayest &
The most lovable musical
comedy ever !!!

WRITTEN & PRODUCED BY

KISHORE SAHU

Directed by

RAMESH GUPTA & SUSHIL SAHU



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This is an announcement!
TOGETHER AGAIN
THE TEAM OF "RATTAN"
at
KARDAR
STUDIOS
JAIMANI DEWAN Presents
Anmol Rattan
Music VINOD
Direction M. SADIQ
Screenplay Dialogue & Songs
MADHOK
Starring
KARAN DEWAN ★ HAFEEZ JEHAN ★ GOPE ★ GULAB ★ NIRMALA
Contact :
JAIMANI DEWAN PRODUCTIONS
114, FAMOUS BUILDING,
HAINES ROAD, BOMBAY 11.
CeeGee

Woes & Echoes

(This is the readers' forum—as and when space permits. From the producer to the lay filmgoer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

WHO LISTENS?

"Sushila Rani's article on "Fraud That Is Entertainment" is an eye opener to all the theatre owners and also to the so-called "gentlemen" who patronise our pictures. Sushila Rani has said almost everything that we women wanted to speak out. We feel the same way but lack the words. A million thanks to Sushila Rani for inking what we think."

POONA. *Miss Sudha Joglekar.*

A PRAYER

"Your editorial, "Raping The Milch Cow" will undoubtedly serve as chilli powder to the sleepy eyes of our speech-administering ministers. If they understand what your article means or if someone explains to them what it is all about and if there is any grey matter inside those well-pressed Gandhi caps we will not be wonderstruck to see them sit up and think and remedy the wrongs brought about by their quixotic fads and funny notions. God, give them sense to rectify their mistakes!"

BOMBAY. *Satchitanand Mhatre*

FREE LOVE, EH?

"My dear Babu, it will keep you popeyed with wonder that up till now my copy of "Grey Dust" has been read by at least 100 people since I bought it. I have seen students, clerks and businessmen reading it up to midnight as they have to return it next morning. I have seen students reading it in class rooms as they possess the borrowed copies. I have seen people wanting to have a glimpse of "Grey Dust". In such circumstances I implore you to publish a cheap edition so that all of us may be in a position to preserve this exceptionally nice book with us for permanent use. Hope you will not disappoint your fans, who love your art and wit."

KANPUR. *T. P. Jhunjhunwala.*

ON DOOMSDAY!

"I perused your article, "Raping the Milch Cow" in the August magazine of "filmindia" with great interest. I am sure all readers will agree with me when I say that every word of it is true and is worth its weight in gold, especially the portion referring to the achievements of the Congress government after two years of freedom. Mr. Patel, when will our people realize the plight of our nation?"

TANJORE. *Miss Stella Doraiswami.*

TOO BAD, AMBALAL?

"Recently I went to see Filmistan's 'Nadiya ke Par" during its first week's run at the local Sagar Talkies controlled by Dr. Patel of Select Pictures Circuit. The picture itself was a grand one, very ably directed by Kishore Sahu. Whatever Mr. Sahu does nowadays has the stamp of genius on it.

"Unfortunately, I was unable to enjoy this picture to the full owing to a grievous fault of the management of the cinema. I went to the matinee show and was surprised to find a dozen carpenters chiselling and planing large pieces of wood right in the rear verandah and the adjoining room of the cinema hall. On enquiry, I found out that they were making cinema chairs. Naturally, I thought they would stop their work once the picture started; but to the utter annoyance of one and all present in the hall this chiselling and planing business went on right up to the end of the picture. I was in the balcony seat and yet this noise irritated me so much that I was unable to follow the dialogue of the picture clearly. I pity those who were sitting below and that too near the exits. They must have really gone through a terrific ordeal. Is this showmanship Mr. Patel? It is nothing less than downright cheating for which Dr. Patel and his management should put their heads down in shame. Dr. Patel, a veteran exhibitor, was never known to care for the convenience of his patrons, but this is really the limit to turn a cinema into a carpenters' workshop!"

BANGALORE. *V. K. Fazlur Rahman*

HIS LAST PRAISE!

"For the past few weeks, I have read hundreds of scripts eulogizing the multi-aspects of our veteran Dixit. But none was so moving and vibrant with life as that which appeared in 'filmindia'. It is so realistic that I could hardly believe that he had died.

"Hats off to your most brilliant piece of penmanship in the portrayal of Dixit which deserves to be framed in gold for the budding comedians.

Pandit Nehru is never more at home than when in the midst of foreigners. Here he is, the host of 31 Yankees nosing around the world for education.

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For Particulars :— OMAR KHAIYAM FILMS LTD.,
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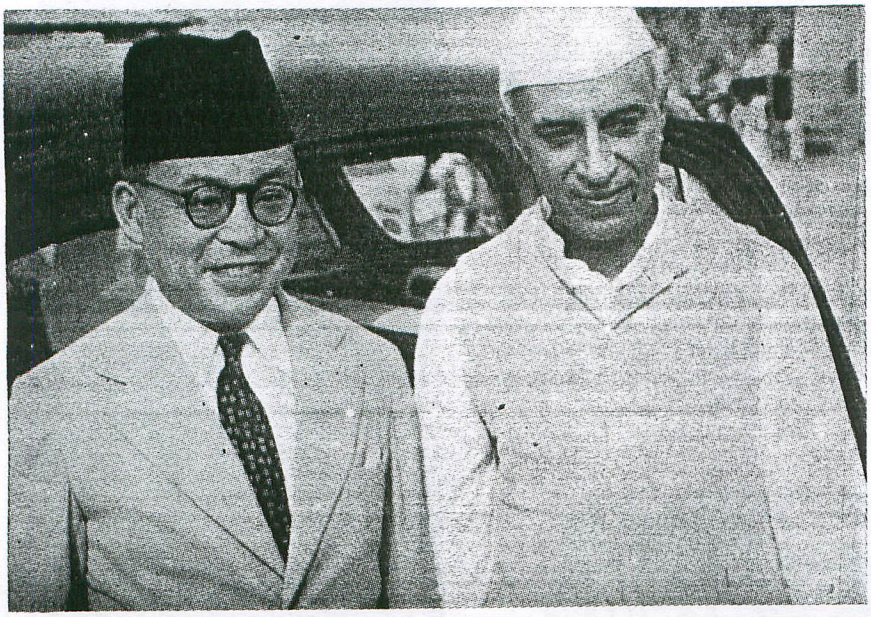


Comrades of freedom ! Dr. Mahomed Hatta, the Indonesian Prime Minister met Pandit Jawaharlal Nehru in Delhi in August on his way to the Hague.

"It would be superfluous on my part to add anything beyond what you have already written. I only endorse every word that you have expressed."

BANGALORE. *C. S. N. Murthy.*

BUT—

"Here, in Bangalore, smoking was banned in theatres a long time ago. But unfortunately if you get into any theatre, you will be suffocated to death unless you are strong and sturdy. After the ban on smoking, smoking in theatres has increased enormously and no action is being taken. "Is it not the duty of the government who pass bills and orders to see that their orders are properly carried out?"

BANGALORE CITY. *C. K. Seshadri.*

HE WON'T!

"During the recent visit of Mr. V. Shantaram and Jayashree to Bangalore, most of us were very much interested to see him as the so-called best film producer. He visited many organizations on every nook and corner with his wife. Among these was a visit to the Intermediate College.

"When he began to address the students there was some confusion, owing to inadequate space. After speaking a few words he stopped his speech. Suddenly there was some trouble with the electric lights and there was complete darkness. His wife hit her leg against a bench and she sat down for a few minutes. Suddenly Mr. Shantaram, I do not still understand why, lifted the petromax lamp and held it before her face, shouting, "You have all come, not to hear me but to see my wife; she is after all like your sisters". I was really surprised to witness all these things. After all, it is but natural for a college student of today to be very anxious to see a film star, but taking that advantage, why should Shantaram abuse the student-class as a whole?

"So I request Mr. Shantaram to attend such functions alone in future without exhibiting his wife."

BANGALORE. *H. S. B. Shyam.*

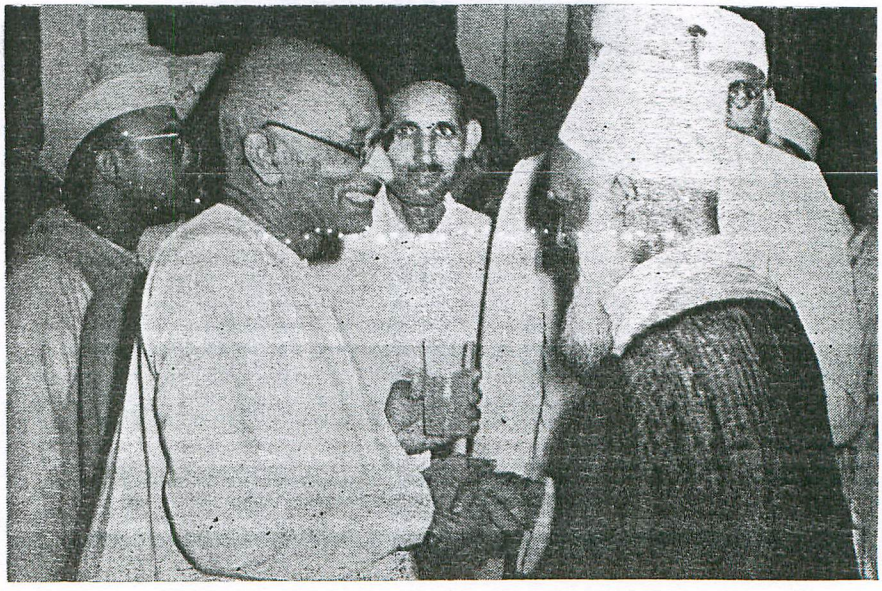
POOR GANDHIJI!

"Recently your editorial headed 'National Suicide' mentioned how the independence of India and the name of Mahatma Gandhi had been exploited by the producers in pictures like "1857", "Mandir", "Shaheed", "Bapu Ne Kaha Tha", etc. But now an almost unknown director has surpassed all limits in producing a most outrageous picture called "The Last Message". The production is poor, childish, nasty and ugly in every respect. It mocks at the very spirit of freedom and is the greatest slur on the country and the film industry itself."

NEW DELHI. *Suresh Chandar.*

QUITTER, EH?

"The local Shishmahal Talkies put the public to great inconvenience yesterday, by refusing to play the matinee show to which it had given quite a good amount of advance publicity in the press and by showing a cinema slide that it would run a matinee on the 17th instant. The last minute plea of the proprie-



"Id Mubarak", says Governor-General Rajaji to Mufti Kafait Ullah at Maulana Azad's Id celebration party. Never did the Hindus and the Muslims love each other more than after the partition. But can a secular state celebrate the Id?

tors was that very few people had turned up to see the picture.

"Why should the proprietors of such cinemas not be penalised for putting the public to great inconvenience?"

KANPUR. *Daya Narayan Nigam.*

NEVER!

"Your article, "Raping the Milch Cow", appearing in the July issue of "filmindia", is sure to provide a lot of thought-provoking material to the readers of "filmindia". There can be no two opinions regarding the fact that our film industry is being hard hit by the crushing taxation policy of the Government. Already our film industry lags far behind the foreign film industry and now with this heavy impost, will it ever make any progress?"

LUCKNOW. *Pooran Chandra.*

WHAT A MESS?

"In every province there is a Censor Board of its own, but it seems that no such Board exists here in Jammu. Pictures banned in other provinces are shown freely here. For instance, "Jugnu" banned by various provinces was shown here with all its vulgar and objectionable scenes in it. "Loves of Carmen" which was banned by Bombay Censors had a run here.

"This shows that a picture declared unsuitable in a certain province is quite fit and suitable for the people in this area. Does not it prove a dire want of co-operation between the different provinces?"

JAMMU. *V. Sagar Walters Awara*

Ram Singh and Geeta Bali team together in "Jaltarang", a social story produced by Kuldeep Pictures.

INDEED!

"Abdul Rashid Kardar—the name that brings to mind memorable screen creations like "Baghi Sipahi", "Puja" and "Shah Jehan"—is very much of a third rate producer now-a-days. He now trades on his once famous name and produces pictures like "Dard", "Natak" and "Dillagi".

"His mascots of success are Suraiya, the girl who has hypnotized millions and turned many a conscientious producer into a sausage maker, and Naushad Ali, the Indian-

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Dalsukh Pancholi, the producer, is no longer the "Khazanchi" of his estate in Lahore. He lost property worth 29 lakhs and now lives in a room at the W. I. A. A. Club in Bombay.

born "Hawaiian musician" who turns even Madhok's nonsense into a nation's favourite songs. Naushad has hypnotized a music-mad nation by his Hawaiian jazz and has definitely brought down the taste of the masses for music from the highest to the lowest level. Having acquired these two persons, Kardar has made millions by producing pictures which do not possess even an iota of intelligence. No more does he think in terms of those lofty ideals which once punctuated all his efforts.

"Ever since he started his own producing company he has given us with the happy exception of "Shah Jehan", a series of trashes to cater for the fools and unfortunately for the intelligent film-goers, the fools have made him a millionaire. Commercial success has blinded this sensitive artiste and with millions I mourn the loss to our film industry of one of its very few artistes. What a pity!"

BANGALORE. *V. K. Fazlur Rahman.*

THAT'S RIGHT!

"Are you anti-N.T.?—was one of my questions sent last month for publication in "Editor's Mail". Your reviews of some recent New Theatres' films made me ask this question. Though I do not differ much with your views about most pictures, in the case of "Anjangarh" and "Oonch Neech", I thought you indulged in an unjust criticism. Of course, neither of these reached the old N. T. standard, but to my mind they were at least more 'oonch' than 'neech'!

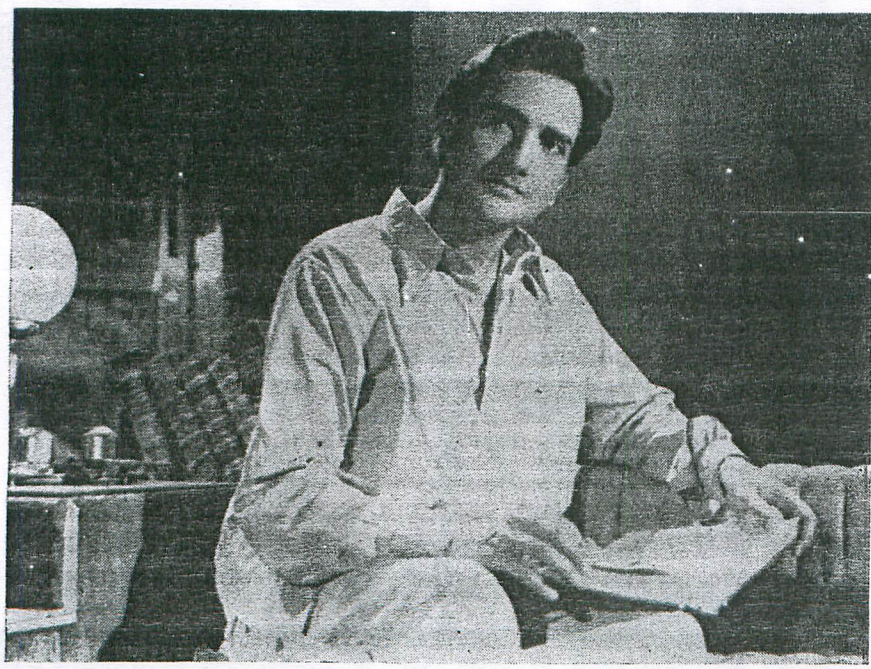
"However, your review of "Chhota Bhai" in August issue has proved my charge against you quite ill-founded. I don't know if and how you will reply to the above query, but I have already found a reply in this review. Now I can say that you are not only not 'anti-N.T.' but also 'anti-nothing'. On the contrary, you are 'pro-everything' provided that 'everything' is really good."

JODHPUR. *Arjun Raj Mehta.*

IT IS MILITARY!

"On 1st July '49, the film "Loves of Carmen" was screened here at "Dreamland'. After two days, the Military Governor banned the picture. Again the same theatre screened the picture on 12th August and it ran for one full week. Can you explain this, Mr. Patel?"

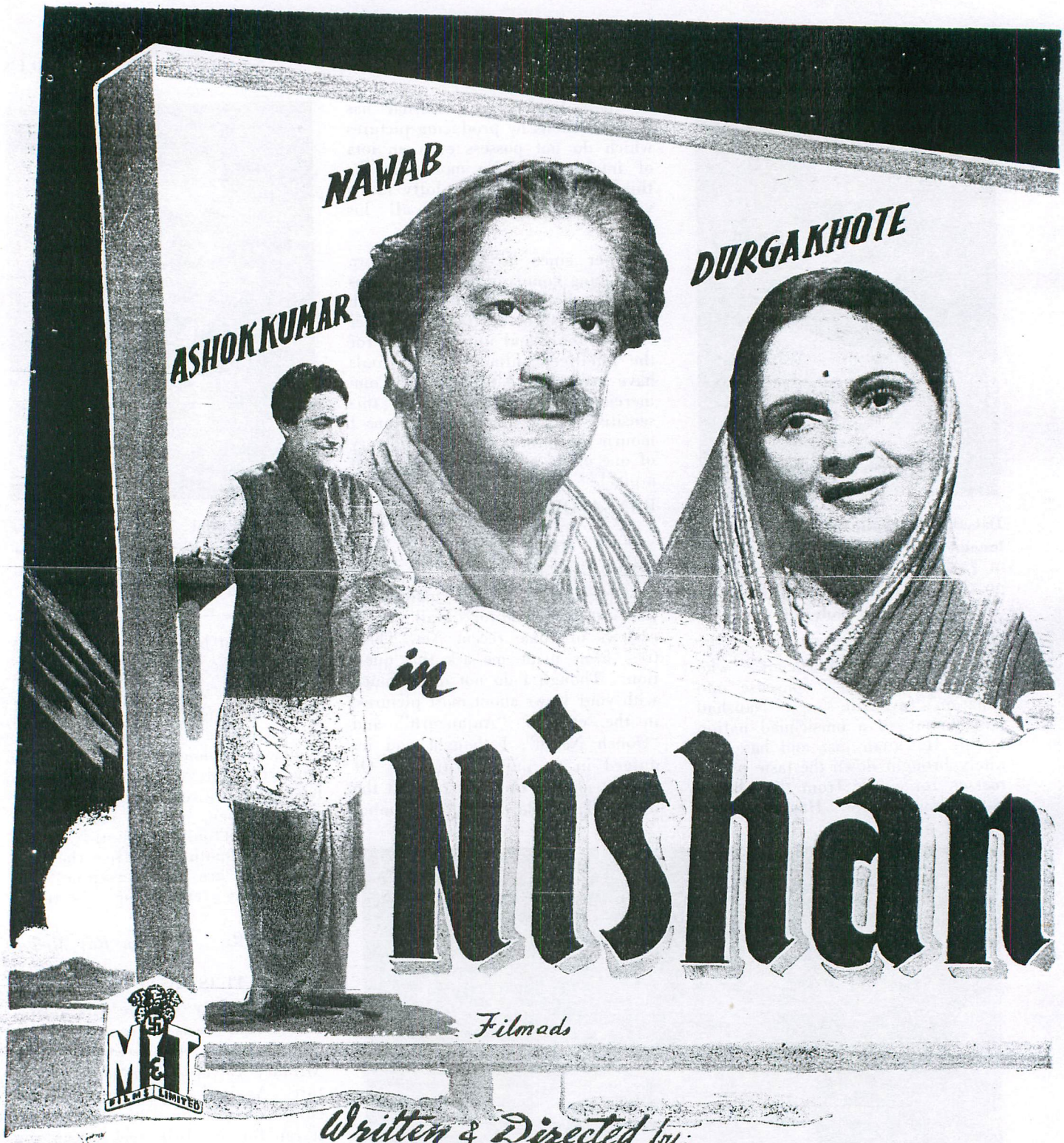
SECUNDERABAD. *Mrs. S. M. Rao.*



Bharat Bhushan plays the lead in "Kisi ki Yad", a social theme of Paro Art Concern directed by Chaturbhuj Doshi.

Mr. Chhaganlal Desai, Manager of Pancholi Art Pictures, lost a house worth Rs. 50,000/- in Lahore. He is now a refugee in Bombay.

Only witty Romeos win beautiful Juliets Read "GREY DUST"



Written & Directed by:

WAJAHAT MIRZA

Songs: **NAKHSHAB** *Music:* **KHURSHID ANWAR**

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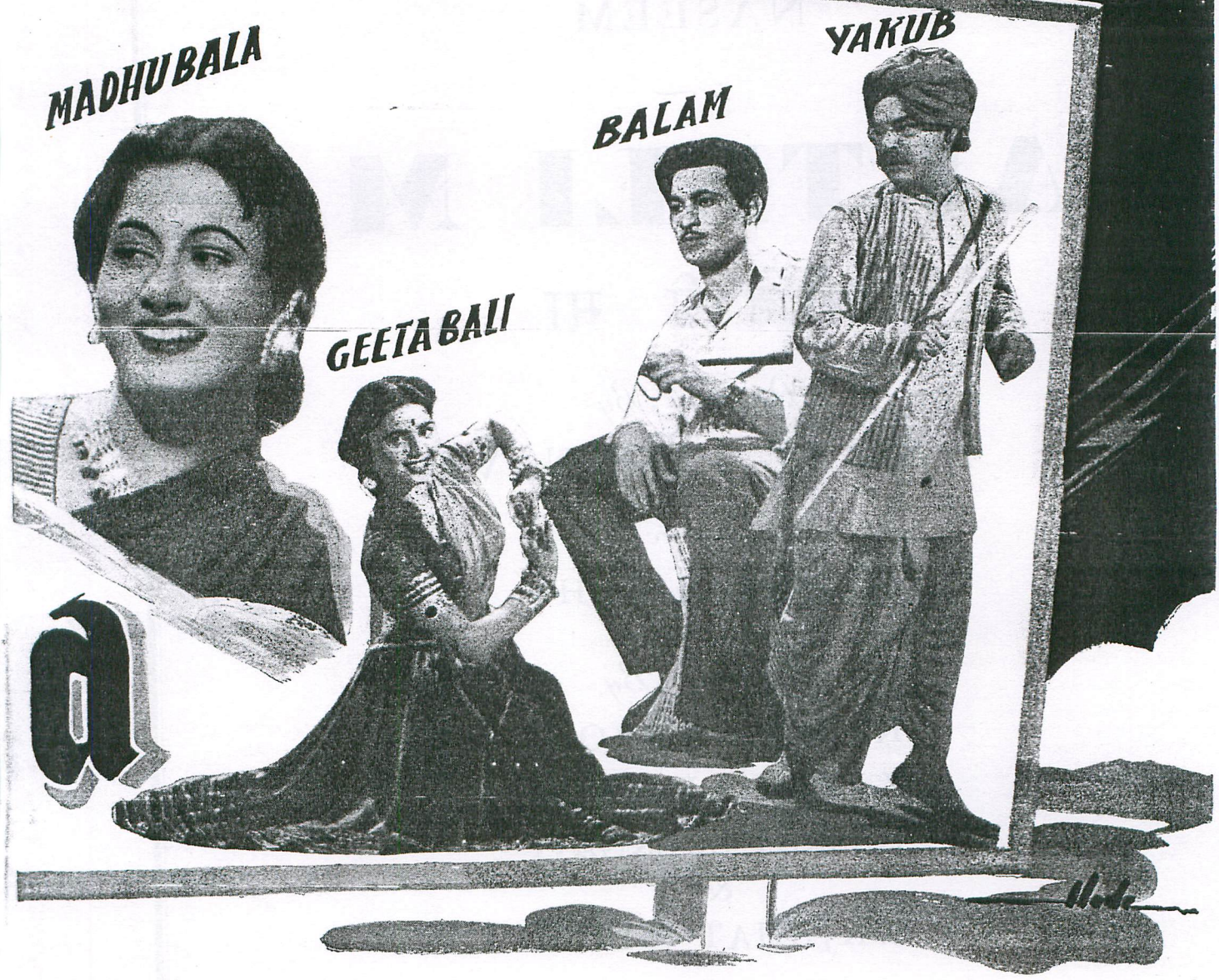

Photography: L. N. VARMA

Sound: B. N. SHARMA

Produced by: NAKHSHAB

KURLA ROAD,
ANDHERI, BOMBAY.

Y. NENSEY and HASRAT LUCKNAVI

Present—

ASHOK KUMAR ★ YAKUB

&

NASEEM

in—

SAUTELI MA

सौतेली मा

Directed By

HASRAT LUCKNAVI

Music

HANSRAJ BEHL

Written By

KAMAL AMROHI

ZIA SARHADI

HASRAT LUCKNAVI

&

WAJAHAT MIRZA

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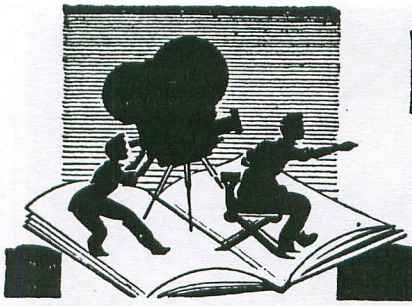


PICTURES IN MAKING

JAGAT PICTURES (Bombay)

"Sunehre Din", a musical comedy, starring Rehana, Nigar Sultana and Raj Kapoor has met with considerable success at the Novelty, Bombay. Apart from the entertaining comedy, some of the dances and songs are reported to have appealed to the film-goers. "Shair" is practically completed under the able guidance of Producer Madanlal Mehrotra. Director Chawla has put his heart and soul in "Shair" starring Suraiya, Kamini Kaushal and Dev Anand and no wonder Producer Madanlal carries an optimistic smile with him. Meanwhile, the muhurt of "Gauna" featuring Usha Kiran, Anoop Kumar and Purnima, was performed on the 6th September at the Bombay Talkies studios, Malad. The muhurt was attended by a large number of well-known film personalities. "Gauna" is written by Vrajendra Nath Gaur and will be directed by Amiya Chakravarty. The supporting cast of "Gauna" consists of Wasti and the popular comedian Kesari.

FAMOUS PICTURES LTD. (Bombay)

"Bari Bahen" is still attracting packed houses at the Imperial Cinema, Bombay. The way it is running, it seems bent on a couple of jubilees. "Hamari Manzil" featuring Prem Adib and Nirupa Roy has been completed. "Galyachi Shapath" is nearly completed and Producer Baburao Pai is already busy with the script work of his next film starring Suraiya, his mascot of good luck.

FILMISTAN LTD. (Bombay)

Producer S. Mukerji has evidently hit the bull's eye with his "Shabnam" running strong at the Roxy, Bombay. "Shabnam" is all entertainment which helps the people to relax a while from their day's worries. Director Ramesh Saigal's "Samadhi" is well on way to completion and is expected to be another box-office hit. "Samadhi" has pretty Nalini Jaywant, Kuldip and Ashok Kumar as the star attractions. Director Santoshi has begun work on "Sargam" starring his favourite heroine, Rehana. As is usual with director Santoshi, there is a sprinkling of pretty girls in "Sargam", the first of them being Rehana. "Badnam" directed by Najam Naqvi is also getting ready.

HALDIA NANDA PRODUCTIONS (Bombay)

Director J. K. Nanda is all concentration where "Mehfil" is concerned. Probably he wants to make an even better picture than "Singaar". "Singaar" is awaiting release and those filmgoers who have seen "Parwana", "Ishara" etc., pictures bearing the Nanda stamp, will know what it is to wait for a picture like "Singaar", starring popular Suraiya and glamorous Madhubala, Jairaj, K. N. Singh etc.

HINDUSTAN CHITRA (Bombay)

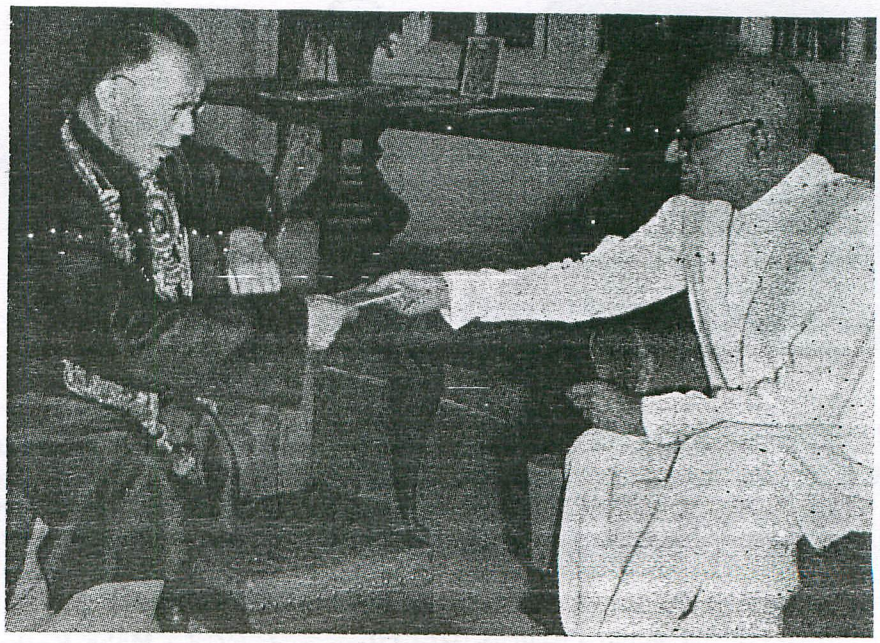
In a record time of two months, Producer-director Kishore Sahu has completed "Rim Jhim" and the picture is scheduled for an early release. In "Rim Jhim", Kishore has shown his directorial skill at light comedy with the talented Ramola dancing her way through the picture. Others in the cast are Kishore Sahu, Mubarak and Mohana. The tunes are given by Khemchand Prakash. Meanwhile, Kishore performed the muhurt of "Tesu ke phool" with Durga Khote facing the camera.

SADIQ PRODUCTIONS (Bombay)

With lyricist D. N. Madhok writing poetic lyrics, Producer-director M. Sadiq hopes to make "Sabak" an emotional picture. He has every chance with Munnawar Sultana as the heroine, who invariably radiates dignity and charm. The supporting cast is led by Om Prakash, Nawab and Jagirdar.

MAKARAND FILMS (Poona)

Director Shantaram Athawale has done more than half of "Main Abla Nahin Hoon" starring vivacious Shanta Apte, Jaswant, Baburao Apte, Raja Nene, Raja Paranjape etc. One of the attractions is the lyric composition by Gopal Singh Nepali.



The two Chinese—Dr. Lo Chia-Luen and our Rajaji—on the Independence Day in New Delhi.

Starring:-

SHOBHNA SAMARTH
PREM ADIB

★ UMAKANT
★ YASHODHRA KATJU
★ SHANTA KUNWAR
★ SHEELA NAIK

★ Shakuntala ★ Kanta Kumari
★ Shanta Kumari ★ Alaknanda
★ Shama ★ Swarta ★ Niranjan Sharma
★ Bhagwandas ★ Dar Kashmiri
& RAJ ADIB

DISTRIBUTORS

NORTH: Manoranjan Pictures, DELHI.
BENGAL: Mahalaxmi Films, PATNA.
C.P.C.I.: Maha Koshal Pictures, JUBBULPORE.
BOMBAY: Central Film Distributors.
OVERSEAS: Overseas Film Circle.

Their next "Gofan Goonda", a Marathi folk story, is getting ready. Raja Nene and story-writer G. L. Thokal are busy with the story and the dialogue. Shanta Apte will again star in this one.

KULDIP PICTURES LTD. (Bombay)

"Jal Tarang" starring Geeta Bali, Rehman, Ramsingh, Rajen Haksar and Ramesh Thakur has made good progress under the direction of Rajendar Sharma. Husanlal and Bhagatram are reported to have given catchy tunes, some of them definitely with a mass appeal. "Jal Tarang" is being produced by Lekhraj Bhakri.

MADHUBAN (Bombay)

Director O. P. Datta has made headway with "Surajmukhi", a social story starring Rehana opposite Shyam. The comic relief is afforded by comedian Gope and Yashodhara Kathju. Husanlal and Bhagatram, the creators of "Bari Bahen" tunes, are reported to have given lilting music to make "Surajmukhi" more attractive.

Not Kasim Razvi but Capt. S. V. Kriparam, the "Idea Man" of the movies. Journalist and ex-editor of a movie magazine, Kriparam is well qualified for his new profession as a publicity consultant to half-a-dozen motion picture producers.

S. T. F. PRODUCTIONS (Bombay)

Director Keki Mistry is busy with "Pyar ki Manzil" with Producer Sharaf to guide him. The picture is supposed to contain a moving story, well acted by Munnawar Sultana and Rehman. Pratima Devi and Gope lend good support.

PARO ART CONCERN (Bombay)

"Kisi ki yad" is the maiden adventure of Producer Mohanlal Wahai and M. S. Pathak in the field of motion picture production. The story is written by Chaturbhuj Doshi of Ranjit fame and also directed by him with an eye on the box-office. Paro, who never misses an opportunity to give an entertaining dance, is reported to have given some pretty dance numbers in "Kisi ki yad". The rest of the cast consists of Sulochana Chatterjee, Jeevan, Bharat Bhushan and Badri Prasad. Qamar Jalalabadi and Moti have written the lyrics.

GOEL CINE CORPORATION (Bombay)

"Ankhen", Producer-director Devendra Goel's picture, is fast nearing completion. With well-known stars like Nalini Jaywant, Yakub, Bharat Bhushan, Yashodhara Katju and Bhudo Advani, Goel might well succeed at the box-office.

General Cariappa wonders whether it is a Karen dish which the Burmese Ambassador offers at his get-together party in New Delhi. Sir Shankar Lal (white capped) is waiting to see what happens to the military man before he himself tastes that Burmese stuff.

RANJIT MOVIETONE (Bombay)

Ranjit's new "musical extravaganza", "Nazaare", will be released at some of the leading cities shortly. "Nazaare" features Shashikala, Aga Jan, Satish and Shanti Madhok and is directed by Prahlad Dutt. Director Kedar Sharma has roused into activity with "Sadhvi", Sardar Chandulal Shah's favourite story, which was put on the shelf for over two years. "Sadhvi" has two good stars like Nargis and Dilip Kumar. "Bhool Bhoolaiyan" is awaiting release.

PANCHOLI ART PRODUCTIONS (Bombay)

Producer Dalsukh Pancholi, who used to make pictures in Lahore before the partition, is now a refugee in Bombay. He has, however, not forgotten the art of making entertaining pictures and his first one here is called "Meena Bazaar", a social starring the ever-popular Nargis and Shyam. Others in the cast are Gope, Om, Kuldeep Kaur, Kanhaiyalal and Sapru. The film is based on a story by Pancholi himself with dialogue by Agha Jani Kashmiri and lyrics by Qamar Jalalabadi. Director Ravindra Dave is reported to be working hard on "Meena Bazaar" at the Central Studios. The music is in the hands of Husanlal and Bhagatram. Let us hope "Meena Bazaar" turns out a box-office hit. Producer Pancholi needs all the luck after what he lost as a result of the partition.

PUNJAB FILM CORPORATION (Bombay)

Starring his graceful wife-cum-star, Mumtaz Shanti, Producer-director Wali Saheb has completed a good bit of "Putli", a moving social story written by M. R. Nawab Delhvi. The dialogue is by Krishin Chander and Wali while the songs are written by Wali and that well-known writer Abid Gulrays. These lyrics are tuned attractively by Ghulam Haider and "Putli" should turn out interesting with Mumtaz Shanti as its main star. The rest of the cast consists of Pran, Husn Banoo, Cuckoo and Yakub.

NOBLE ART PRODUCTIONS (Bombay)

Producer J. N. Sharma is very enthusiastic about his social "Birha ki Raat" directed by Jagirdar. The cast is headed by Nargis and Dev Anand and "Birha ki Raat" is reported to be director Jagirdar's ambitious picture. The script is by Indar Raj, the lyrics by Rajendar Krishna and the music by Husanlal and Bhagatram. Some of the territorial rights of "Birha ki Raat" have already been disposed of.

ALL INDIA PICTURES (Bombay)

Producer Arora has at last completed "Paras" starring Kamini Kaushal, Madhubala, Sulochana Chatterjee, Rehman, K. N. Singh etc. Owing to the indisposition of Kamini Kaushal, it was with great difficulty that Producer Arora was able to give the finishing touches to "Paras". His unfailing tact and patience will however, help him to go a long way.

AKASH CHITRA (Bombay)

One of our conscientious producers is K. B. Lall. Slowly but steadily he is working on "Hanste Ansu" to make it a human drama of emotions. Two talented stars working in "Hanste Ansu" are Madhubala and Nigar Sultana. Add to this, Motilal who plays the hero and we would not be surprised if "Hanste Ansu" becomes better than "Lal Dopatta". "Angrai", K. B. Lall's next picture, starring Madhubala and Nargis will go to the sets soon.

SHAHIN PICTURES (Bombay)

Producer-director S. M. Nawab is happy with the progress he has made with "Khel" at the Bombay Talkies Studios. "Khel" has Nigar Sultana as the heroine, looking more vivacious than ever before. Others in the cast are Hafeez Jehan and Dev Anand. Producer Nawab is bent on making "Khel" different from the usual stuff we see on the Indian screen so often.

NAVSHAKTI PICTURES (Bombay)

Director A. R. Zamindar has completed more than half of "Pyar ki raat" featuring Bhagwan Rao, Baburao, Leela Gupte, Vasant Rao, Usha Shukla etc., at the Jagriti studios, Chembur. Their next is called "Pyare" with the same cast.

SUPER PICTURES (Bombay)

"Sipahiya" starring Madhubala and Yakub is ready for release. This is reported to be one of director Aspi's best pictures, the way he has sweated over it. "Sipahiya" contains a tender story and two good performances from Madhubala and Yakub. Some of the tunes given by C. Ramachandra are catchy.

Time flies on the wings of wit & humour with "GREY DUST" in hand.

Printed by Archibald Pereira at New Jack Printing Works, Ltd., Globe Mills Passage, off Delisle Road, Bombay 13, and Published by him for "filmindia" Publications Ltd., from 55, Phirozshah Mehta Road, Fort, Bombay.

Starring : **NALINI JAYWANT, Bharat Bhushan, Yashodhara Katju, Bhudo Advani, Chaman Puri and YAKUB & a new find SHEKHAR.**

Songs : **RAJA Mehdi Ali Khan, Bharat Vyas and Deepak.**

Produced & Directed by:
DEVENDRA GOEL

Music : **Madan Mohan** (Courtesy : Filmistan Ltd.)

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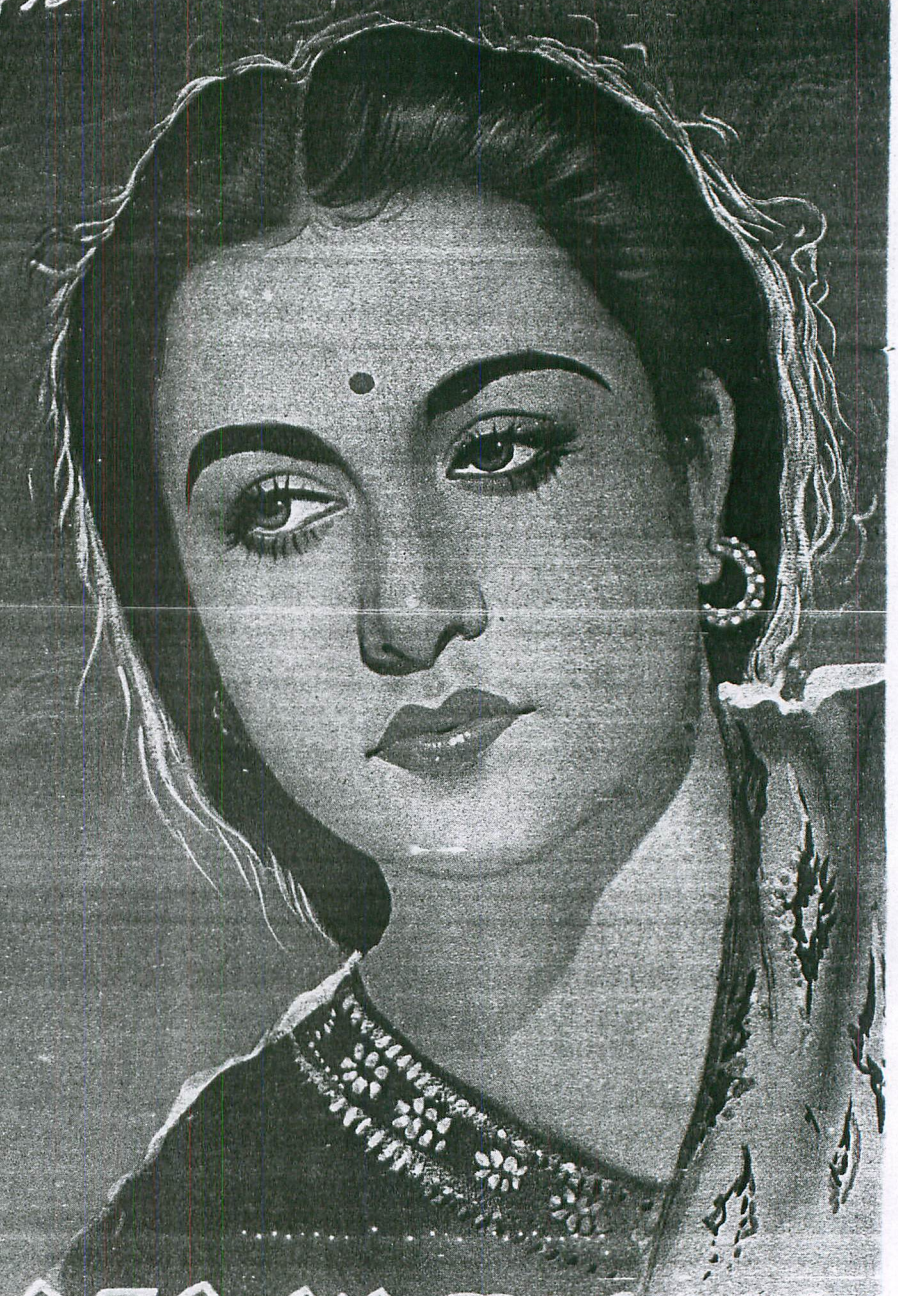
A rainbow of love on the horizon of romance!



KASHMIR

PRODUCED & DIRECTED BY

RAJINDERNATH JOLLY

Songs
ARSHAR

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